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Telus to victory



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INSPIRING LOYALTY



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ON THE COVER

It's cuteness overload this month, as overall Marketer of the Year winner Anne-Marie LaBerge rides off into the proverbial sunset on her Telus-sponsored Bixi bike, surrounded by the critters that helped land her in the top spot. Taxi CCO Steve Mykolyn lured her into the photo shoot, unbeknownst to her (and most of the agency) that it would land on our cover. The production was coordinated by Taxi's Jordan Doucette, James Sadler and Kathryn Brown with help from Shin Sugino. The shot was taken by Koby and styled by David Goveia.

Dear Santa...

We've been nice this year. Amid the business of helping commerce tick along, many good deeds were done by adland (see p. 9 for the latest).

Our cover illustrates the growing brand value of meaningful CSR.

Telus's Anne-Marie LaBerge's overall Marketer of the Year win comes down to achieving that rare feat – an unmistakable identity with an emotional connection – reinforced by efforts like the Facebook profile-pinking in aid of breast cancer and the emission-friendly sponsorship that brought us Bixi bikes.

Congrats to Anne-Marie and her team (human and critter) and all of the Marketers of the Year. All had really bold strategies with impact. (See p. 22.)

This issue also charts how things played out across the wider industry, as per 2011 recaps and 2012 plans shared by marketers in our annual survey. For a more granular and diverse reflection, *strategy* asked a few key players to look ahead, and share their wish list for 2012. Here's what's on their minds...

ZenithOptimedia CEO **Sunni Boot** wants social metrics: "Real TV engagement ratings came a bit closer as Royal Wedding watchers sent millions of tweets about Pippa's derriere. BBM/Twitter ratings are just around the corner!"

58Ninety CEO **Ted Boyd** wants real reorientation: "My hope is 2012 will be the year when digital sensibility truly permeates the marketing mix. I hope that it will finally start to be viewed as inseparable from the DNA of a great idea and cease to be bolted on as an afterthought. Digital is a state of mind not a channel."

BBDO CEO **Gerry Frascione** concurs: "The definition of a creative team has completely changed. The context for which we view content is as important as the creative itself. You need a much broader, more diverse team at the ideation stage and brilliant execution will win every time."

Unilever brand building director **Sharon MacLeod**, who leads Dove, Canada's poster brand for advertising's positive cultural impact potential, hopes for more in that vein: "At our best we are in the business of awakening hearts, igniting passion and making a difference. I always wish that in our wake there will be a little magic."

And **Thom Lachman**, president, P&G Canada, is on the same page: "For 2012, P&G would like to encourage everyone to thank those who have supported them. As the official sponsor of the London 2012 Olympic Games, P&G will shine the light on moms by helping moms of Canada's Olympic team stay connected to their children. The ultimate goal is to help send the mom of every Canadian athlete to the Olympic Games."

Cundari Group CEO/chair **Aldo Cundari** could do with less virtual connecting: "May there be an overwhelming resurgence of people talking face to face rather than via BBM, text, Facebook. I also wish everyone would start spelling out words again, LMFAO, TTYL...WTF?"

Taxi CCO **Steve Mykolyn** has a similar complaint: "I'm hoping against hope that people stop posting trivial crap and updating their pathetic status a million times a day on Facebook. Are you listening L? And don't get me started on the never-ending changes to the terms and conditions. I can hardly wait for the world to end."

Until then, happy holidays and a great New Year, from *strategy*
Mary Maddever, exec editor, strategy, Media inCanada and stimulant

strategy

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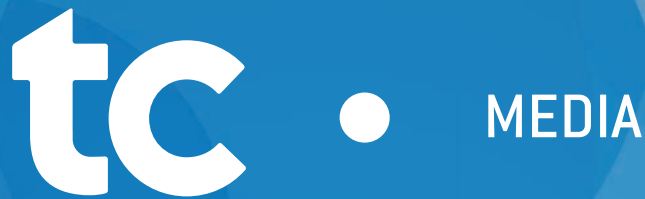
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*Source: comScore July 2011 reports.

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The CASSIES lift off

The imperative to develop more potent advertising has never been stronger, yet advertising effectiveness remains a distant and somewhat theoretical concept. We tend to celebrate it when it occurs, but have difficulty understanding it as a process. For the past 19 years the CASSIES have been dedicated to identifying the top performing campaigns in the country, and have produced a treasure trove of learning through detailed case studies available at Cassies.ca. After all these years, there are probably enough examples of excellence to craft a syllabus for a master's degree in ad effectiveness.

This year, I'd like to introduce you to LIFT: The Advertising Effectiveness Forum, a new half-day conference designed to help you succeed. At the heart of the program are detailed case presentations on current examples of CASSIES-validated success stories. Attendees will hear directly from yet-to-be-announced 2012 Gold winning agency-client teams who will examine and articulate the insights, strategies and tactics they

used to drive the bottom line. The goal of LIFT is to develop a dialogue about raising the commercial performance of advertising and explore leading-edge techniques that real companies are using to build real results for their brands.

So, if your New Year's resolution has anything to do with becoming a better marketer, then *strategy* has the perfect holiday gift idea for you and your agency partners. Join us on Jan. 23 at the ultra-swanky Ritz-Carlton Hotel in Toronto to celebrate this year's winning CASSIES programs and then get ready to up your

advertising game the very next morning at the TIFF Bell Lightbox at the inaugural LIFT conference. Your P&L will thank you.

Russell Goldstein

Executive publisher, *strategy*, *Media in Canada* and *stimulant*

strategy

DECEMBER/JANUARY 2012 VOLUME 23, ISSUE 1
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UPCOMING EVENTS

RITZ CARLTON | TORONTO | JANUARY 23, 2012

CASSIES

TIFF BELL LIGHTBOX | TORONTO | JANUARY 24, 2012



TORONTO | WESTIN HARBOUR CASTLE | MARCH 6 & 7, 2012



ALSO IN THIS ISSUE...



UPCOMING SUPPLEMENTS

February 2012

Premium Digital Ad Networks

Commitment date: December 16

March 2012

Branded Entertainment & Integration

Commitment date: February 3

Contact: Neil Ewen neil@strategy.brunico.com
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lift.strategyonline.ca



The Bay adds retro warmth

By Val Maloney The Bay has gotten a little more adventurous. Company of Adventurers, a new clothing line sold exclusively in Canada at the department store and developed by Caulfeild Apparel Group, is inspired by the rugged Great White North, taking its cues from early pioneers. The line includes men's and women's T-shirts, cable knit sweaters, puffer jackets and parkas priced from \$65 up to \$795.

Brett Channer, CCO of newly launched Publicis network agency Red Lion, which handled the creative on the launch campaign, explains that the clothing line started with an idea between himself and Caulfeild Apparel Group president Mike Purkis to talk about Canada's history through apparel. The two met at a hockey game, sparking a bromance which led to conversation about how Purkis wanted to pass along history to his kids. The marketing and branding for the line was determined before the clothes were even designed.

The tagline for the campaign, "North of Where You Are," refers to Canada's geographical location, as well as a mindset of going to a higher place.

Media for the launch, handled by ZenithOptimedia, included streetcar wraps in Toronto as well as resto ads, says Channer.

"As we move forward into winter we will be doing experiential stunts, like putting Mike in a jacket and dropping him into the middle of the Arctic and posting the content to our website," he says.

Caulfeild has plans to take the name global, trademarking Company of Adventurers in Europe, Asia and the U.S., and will be making an announcement for its first international agreement in the U.K. for fall 2012.

A+OMIC

Teletoon's vampire street fight

By Jonathan Paul

Teletoon has given kids a game they can really sink their teeth into. Targeting nine- to 12-year-olds, *Humans vs. Vampires*, Canada's first stereoscopic 3D interactive project to market a TV show, promotes the network's upcoming series *My Babysitter's a Vampire*. On top of the glory of winning, it also gives players the chance to determine how the series ends.

Developed with Toronto-based interactive prodco The Secret Location, the game uses 3D stereoscopic tech to pit the show's human characters against their blood-sucking counterparts, with players choosing which side to play for.



Each side accumulates points, and for the show's April 19 finale, one of two filmed episodes will go to air, depending on which side has won the online battle. Kids can send invites to their friends by IM, text or email to play against each other live. The goal, says James Milward, founder/executive producer, *The Secret Location*, was to introduce viewers to the show's characters so they'd already be engaged when it premieres.

The game has been promoted through on-air Teletoon promos and *Secret Location* street teams handing out 3D glasses in Canadian cities.

At press time, *Mybabysittersavampire.com* had amassed over 1.5 million page views. The show premieres Jan. 3 on Teletoon.

Agency-folk side projects

Boundless creativity requires multiple outlets, and that's where side projects come in. Here are three of the coolest agency side projects we've come across this year.



Diehard sports fans and university friends Ethan Cole, copywriter, DDB Canada, and Laurence Payne, sales rep, Circle Productions in Toronto, came up with a crazy bucket list to connect with forgotten sports heroes of the past. The result was a series of 22-minute

documentary-style videos. One features the duo travelling to New Jersey with disgraced Canadian sprinter Ben Johnson in search of his rival Carl Lewis. In another they take to the ring with Buster Douglas, the man who once knocked out then-undefeated Mike Tyson. Dubbed *The Project*, the videos have made their way onto TV, becoming a regular series on The Score every Tuesday at 11 p.m. Check out their blog at Thisistheproject.com.



Jon Freir, ECD at Sharpe Blackmore Euro RSCG, and Cass Enright, the agency's director of client services, saw a glaring problem with Toronto's Hillcrest neighbourhood in which they both live: it was seriously lacking in quality suds. So, they set out to bring good beer to the 'hood, creating the Brewery Market (Brewerymarket.com), a beer-tasting series at the Wychwood Barns Community Association in Toronto, in conjunction with Toronto-based

community food centre The Stop (which provides social services including a food bank, cooking classes, community gardens and more). So far the Brewery Market has hosted a dozen events, each featuring a different craft brewery, and has amassed over \$15,000 for The Stop. They have three more events planned over the winter: T'was the Beer Before Christmas, Brew Year's Day and The Pints of March.

Copywriter Rene Bhavnani and art directors Jason Kerr and Michael Siegers, all of Taxi, were looking for a Halloween brief this year, and when one didn't come their way they decided to do something about it. Realizing that a Halloween staple, the jack o' lantern, was suffering from stagnation, most often featuring only a pair of triangle eyes and a mouth, they decided to refresh the holiday icon by creating and selling a selection of originally conceived stencils. The result was Pumpkim-Jong-Il.com, a compendium of wacky jack o' lantern options featuring the likes of North Korean leader Kim Jong-Il, Gaddafi Duck and



Burnt Reynolds. If you're stuck next Halloween for design ideas, you know where to go. **JP**

Getting creative for the cause

By Emily Wexler



With thousands of good causes vying for attention this holiday season, a few

rolled out new creative strategies to stand out from the pack.

Virgin Mobile's "Do Whatever it Takes" initiative raised funds for its RE*Generation homeless youth support program through outrageous stunts performed by those who dare to pledge. Participants set a goal of money to be raised online for every shocking act (such as screaming in a public library), and visitors could donate money towards the goal of their choice. When their goal was reached, participants had to put their money where their mouth was. The campaign was created by Minneapolis-based agency Mono and Toronto-based Lollipop, with the word spread through social media, as well as online ads and wild postings placed by Media Experts. At press time, \$15,000 had been raised.

Aeroplan supported one of its "Beyond Miles" charitable partners, Veterinarians Without Borders (VWB), with a social media-driven initiative asking people to email in an image of a chicken (a picture or drawing), and for every virtual bird, Aeroplan donated \$5 to VWB (the cost of a chicken) for communities



in Laos. At press time, with a week left to go, Aeroplan had exceed its goal by 100, with 700 chickens submitted.

And last month Juniper Park worked with the **International Freedom of Expression Exchange** (IFEX) on a campaign centred on the more than 500 journalists that have been killed, bringing attention to the first annual International Day to End Impunity.

The campaign, entitled "23 unsolved murders in 23 days" posted an illustration of one journalist every day as wild postings, distributed to the 90 member organizations of IFEX around the world. All activity drove to Daytoendimpunity.org, which asks people to write letters to their local government officials, urging them to demand that the cases be investigated.

"The whole point of the campaign is to keep the stories in the news. As long as we are keeping the murders in the news we are doing our job," says Terry Drummond, CD at Juniper Park.

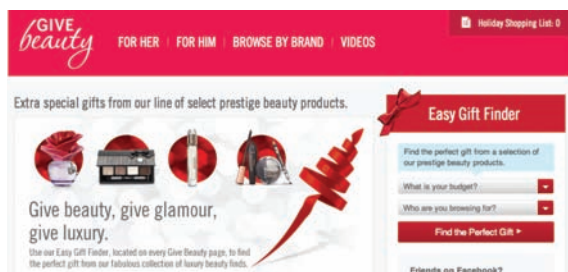
With files from Jennifer Horn and Val Maloney.

IT'S THE MOST DIGITAL TIME OF THE YEAR

By Megan Haynes

Retailers are advertising online with gusto in preparation for what is predicted to be a record-setting year for online shopping. This comes on the heels of record Cyber Monday numbers, which saw e-commerce sales jump to \$1.3 billion, a 22% increase over last year.

An American Express survey says more than half of Canadians (57%) plan to shop online, and a separate report by Media Experts predicts online shopping will be up 12% this year. The latter report says that during any given month there are 21.3 million Canadian online shoppers, which amounts to 85% of all internet users in the country, and this was expected to rise to 90% during the holiday season. Coupled with an RBC survey that indicates Canadians will spend more on Christmas this year, retailers are set to capitalize on the digital shift. Even those without e-commerce have increased their online ad spend. Here's what a few big brands are doing:



DIGITAL ELVES

"We know Canadians love to research gifts online," says Rob Balfour, president of Trapeze, the digital agency that worked with Shoppers Drug Mart on its holiday

campaign. To be in the thick of that digital window shopping, they moved Shoppers' traditional offline Christmas catalogue online, where the Gifts Made Easy guide can be filtered by category (gifts for him or her, toys, beauty, etc.) or can be fully searched based on price, gender, age and department.

Shoppers also launched a Facebook app that works with a user's friends list to create targeted gift suggestions based on age and gender.

VIRAL HINTING

This year Future Shop, working with Cossette and Media Experts, took advantage of video-sharing by launching its Gifvertiser, a customizable online video wish list, says Nikki Hellyer, director of marketing,

Future Shop. The Gifvertiser allows users to take a pre-existing viral video and insert, either subliminally or overtly, a gift from Future Shop they'd like to receive. The video can then be sent to family and friends.



GIFT GAMIFICATION

On Dec. 2, Best Buy Canada launched its digital Pass the Present contest based on the traditional offline game of unwrapping a multi-layered present to eventually win the gift inside. In the online version, Facebook users download the

gift – a Facebook app – and unwrap one layer. If they don't win a prize, it's passed along to a friend, who can download the app and unwrap.

There are 13 products Best Buy is promoting, with over 40,000 prizes to be won. Each product has its own Facebook page, which in turn drives customers back to the Best Buy website. The promotion was developed with DDB Vancouver.



HOLIDAY TWEETS

"The number one way to market is through word of mouth," says Deirdre Horgan, CMO at Indigo.

Playing on that theme, Indigo introduced a

ticker-tape system at the bottom of its new website (launched in October), which announces what Plum Reward members are buying at that very moment. So far it's had great returns, she says.

While the ticker tape will stay up all year, Indigo took to Twitter in early December to promote its Indigo Gift SOS program. Using the hashtag #IndigoGiftSOS, people can tweet their gift emergencies and dilemmas to get personalized recommendations from Indigo staff, says Horgan. She says it will also encourage other people on Twitter to offer up their own gift suggestions. *With files from Val Maloney.*



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15th
Anniversary
Fido*

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2011

MARKETER

SURVEY

BY MELINDA MATTOS

As another year comes to a close, our eighth annual marketer survey provides a glimpse at the current state of the marketing nation.

Over 220 marketers weighed in this year, with a heavy female skew (63% female, 37% male). Just over a third of the votes came from those in the 26-to-35 demographic and another third were 36 to 45, with young'uns under 26 representing 18% of votes. We heard some voices from the corner office, with 7% of participants holding a president or CMO title, while 15% of votes came from VPs or directors of marketing and 64% came from those in managerial roles. A whopping 44% had only been with their current company for one to two years, while 15% had been there over 10.

In terms of salaries, 33% of respondents earn under \$70K, 49% take home between \$71K and \$150K, 13% nab between \$151K and \$250K, and 5% earn more than \$250K.

What did your colleagues think were the top priorities, trends and concerns as we move forward into 2012? Read on to find out.

MY CAREER

In the past year, my salary/compensation (including bonuses) has:

- 47%** Increased less than 20%
- 30%** Stayed the same
- 20%** Increased 20% or more
- 2%** Decreased



of respondents describe their level of job satisfaction as high, while 48% say it's average and 2% call it low.

The length of my work week is:

- 51%** 41-50 hours
- 34%** 51-60 hours
- 8%** 40 hours or less
- 6%** 61+ hours
- 1%** 24/7

The greatest stressor in my job is:

- 42%** Balancing work with family obligations
- 14%** Keeping motivated/inspired
- 14%** Delivering on ROI
- 12%** Staying current on industry trends
- 7%** Staying current on technologies
- 6%** Budgetary
- 5%** Other (our favourite write-in answer: "Answering the 150+ emails I receive every day.")

The biggest attraction for me when planning a career move is:

- 56%** Opportunity for professional development
- 11%** Company's reputation for innovative marketing
- 10%** Chemistry with the people I will work with
- 9%** Support of senior management for marketing department
- 9%** Remuneration/benefits
- 5%** Opportunity to advance quickly

THE RISE OF SHOPPER MARKETING

Shopper marketing has steadily picked up steam in the industry, and 2011 was the year it really cemented itself as a core brand-building discipline.

This year, *strategy* expanded its Shopper Marketing Forum, with hundreds of delegates in attendance from retail, manufacturers and agencies, and launched its online Shopper Marketing Report. Meanwhile, DDB Canada introduced its Shopper DDB division, helmed by



new VP of shopper marketing Jason Dubroy (formerly of Spider Marketing). And in a clear sign that shopper marketing is more than just a passing fad, Canadian manufacturers invested in building up in-house teams to tackle the new discipline.

"Shopper marketing straddles between consumer marketing and sales, and to be successful, needs to be

integrated into both," says **Nicole Rocheleau**, group shopper marketing manager, GlaxoSmithKline. "Having an in-house specialist or department that is focused on shopper marketing is important because it supports an unbiased and focused approach that can ensure a better balance between the needs of the brand and that of the shopper and retailer."

GlaxoSmithKline began assembling a dedicated shopper marketing team last year and increased its efforts in 2011, which Rocheleau says has not only delivered growth for its brands but also total category growth for its retailers.

Of course, this is just the beginning. As DDB Canada president and COO David Leonard told *strategy* in our November issue, "[Shopper marketing in Canada is] still about three years behind what's going on in the U.S. in terms of sophistication and client budget commitment. But if you think about what online felt like 10 years ago, this is what shopper marketing is starting to feel like in this country."

Moving forward into 2012, Rocheleau says one of the biggest challenges is measurement.

"As organizations push for increased efficiency with limited budgets, shopper marketing as the newer kid on the block is often tasked to deliver strong ROI out of the gate," she says. "While some tactics and executions are easier to measure, the industry is still working to develop tools that can better measure the holistic and longer-term impact of shopper marketing initiatives. As measurement capabilities improve, we will not only be able to use the learnings to improve our programs and their ROI but also build further credibility for how they can drive sales results and help build brand equity."

MY BRAND

In the immediate future, to reach the consumer, the priority for my brand development will be:



28% More strategic partnering to effectively expand reach



18% Media innovation/earned media



18% Have a social strategy



11% Shopper marketing



11% Better product innovation



6% More innovative research

In the past 12 months my marketing budget has:

- 36%** Stayed the same
- 18%** Increased by 6-10%
- 15%** Increased by over 10%
- 14%** Increased by 1-5%
- 8%** Decreased by 1-5%
- 6%** Decreased by over 10%
- 4%** Decreased by 6-10%

MY AGENCIES

Other than your creative agency, which agency partner's support is increasingly important to your brand?

- 30%** Media
- 21%** Digital
- 8%** Research
- 8%** Social media
- 8%** PR
- 7%** Promotional
- 6%** Retail
- 5%** Design
- 4%** Direct marketing

Last year's top three:

- 27%** Digital
- 22%** Media
- 11%** Retail



say that their marketing department has grown over the past year, while 39% say it remained the same and 8% say it shrunk.

Reidin Goode, Director of Marketing, Mattel Canada

Congratulations on being chosen as one of Strategy Magazine's Marketers of the Year!

GCI Group salutes you and wishes you continued success. We look forward to more exciting collaborations!





Think small, again.

In 1962, when everyone was thinking big, Volkswagen challenged the world to "Think Small." This simple idea was so powerful, it launched a creative revolution.

Fifty years later, business needs this kind of radical thinking more than ever. As marketers, we need ideas that challenge, disrupt, surprise

and drive change.

We must develop cultures that encourage creativity and fuel innovation. And we need to put the power of creativity back to work in everything we do.

That's what Advertising Week is all about. Some of the most influential people in the

business will be here: Dave Droga, Jordan Banks and Gareth Kay, to name a few. They'll talk about how they foster creativity. They'll share their thoughts on where all this is heading.

And they'll make you think.

advertising
week 2012

MY AGENCIES



of respondents describe the relationship with their principal creative agency (including its creative and strategic input) as good or very good, with 8% calling it average and 2% declaring it troubled.

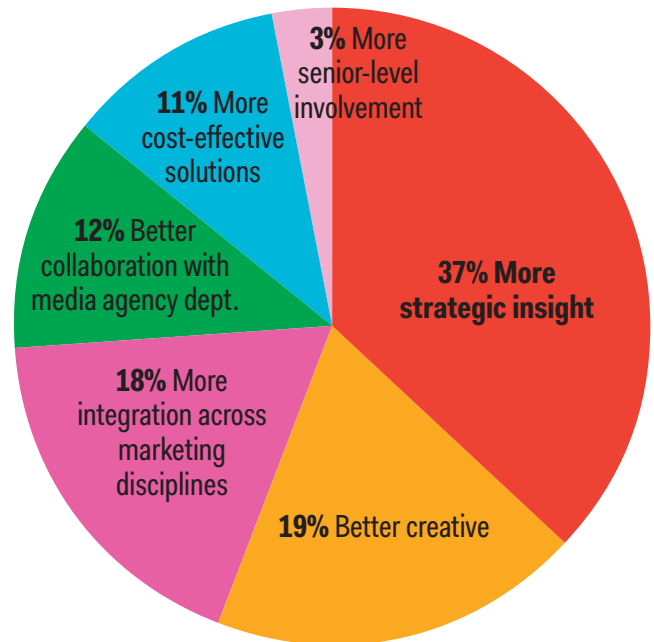
In 2012, involvement of my media agency will:

- 62% Stay the same
- 34% Increase
- 4% Decrease

My media agency's strategic input is:

- 76% As important as my principal creative agency
- 15% Less important than my principal creative agency
- 9% More important than my principal creative agency

I am looking for more from my principal creative agency in the area of:



The biggest issue facing the marketing industry currently is:

37% ROI pressure

18% Not enough time to manage multi-channel programs

12% Integration

10% Marcom breaking through

9% Media fragmentation/costs

9% Analytics for new tactics

3% CSR

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*First to market as of press time.



This year, even the late adopters had to give social media its due. As Steve Mykolyn, CCO at Taxi, says, “We’re in a phase right now where everyone is jumping in the pool. We’ve replaced NBC, CBS and ABC with Facebook, Google and Twitter.”

Everywhere we looked in 2011, there seemed to be yet another brand doing nifty stuff in the social media space. And more and more, we saw that work being handled by in-house teams of online marketing specialists.

“This is media that we update a dozen times a day,” explains **Patrick Dickinson**, SVP of marketing, The Bay. “You need a very well briefed and competent social media team who understands what is newsworthy, what kind of messages your audience is going to find appealing and what they’re going to send on to their networks.”

Social media happens in real time, around the clock, and as Dickinson notes, “The traditional client-agency relationship of review, refine and then deploy is just too slow.”

Unlike many other channels, social media is a dialogue rather than a monologue – and if you start that conversation with consumers, you’d better be sure that there’s someone around to continue it.

“We get good response, we get requests for additional information,” says Dickinson. “We also get customer issues that surface. The challenge is that once you open these channels, you have to be prepared to take the feedback as it comes and respond to it.”

Although The Bay’s social media department was established in fall 2010, Dickinson says it didn’t kick into high gear until 2011.

“We’ve really ramped it up significantly so that it has its own voice and its own staff,” he says, noting that the social media department now consists of three full-time employees. “The degree to which we’re investing in it and really building an audience has started to grow exponentially.”

In addition to the now-mandatory presence on Twitter and Facebook, The Bay

launched a number of new online portals this year. Digital magazine *Beauty: The Guide* spotlights items from the cosmetics department, driving consumers to the



store’s newly revived e-commerce site and in-store promotions. Meanwhile, The Bay’s pop culture and fashion blog,

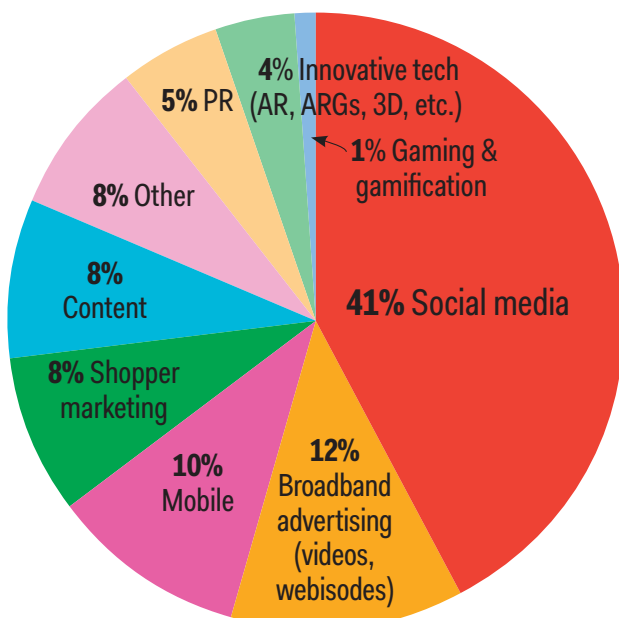
B Insider, reaches out to contemporary fashion influencers by featuring up-and-coming designers, photographers, models and stylists.

Social media has allowed a greater targeting of the fashion lovers that the newly revamped Bay is gunning for under the leadership of Bonnie Brooks.

As Dickinson notes, “Ten years ago, the big issue of the day was one-to-one marketing and really it’s the same trend today.”

As we move towards 2012, there’s no doubt the channels have changed dramatically, but the end goal remains the same.

When it comes to increasing marketing focus, in 2012 we will spend more money on:





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Congratulations,
Anne-Marie LaBerge,
on being named
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TAXI

LAST YEAR'S TOP AD SPENDERS

1. Procter & Gamble
2. GM
3. Rogers Communications
4. Government of Canada
5. BCE Corporation
6. Chrysler Consolidated Local Car Dealerships*
7. Johnson & Johnson
8. Provincial Government Lotteries
9. Telus Corporation
10. Ford Motor Company*

*New to the top 10.

Off the list this year: Kraft, L'Oréal

All data is national for 2010, courtesy of Nielsen

The biggest ad-spend categories of last year

- 14% Retail
- 11.5% Automotive
- 7.6% Food
- 6.6% Financial and insurance services
- 6.4% Entertainment
- 5.7% Local automotive dealer advertising
- 4.5% Travel and transportation
- 4.5% Telecommunications
- 4.5% Restaurants, catering services and nightclubs
- 3.5% Drug products

All data is national for 2010, courtesy of Nielsen

MOBILIZING MOBILE

Every year the pundits seem to declare that this will be the year that mobile really takes off. So has it?

In our 2010 marketer survey, 14% of participants told us they'd spend more on mobile in the coming year – a number that dropped to 10% in this year's survey. But while mobile continues to take a back seat to the buzzing social media sphere, the growing adoption of smartphones means it's an area that can't be ignored.

This is especially true if your brand is one that reaches out to tech lovers and peddles shiny new gadgets.

"The biggest takeaway for us in 2011 was that we had to up our game in mobile," says **Angela Scardillo**, VP of marketing and communications, Best Buy Canada.

The first salvo was the launch of iPhone apps for sister brands Future Shop and Best Buy earlier this year, which have been downloaded about 615,000

times so far. The apps allow consumers to engage more deeply with the brand, Scardillo says, obtaining store and product info wherever they are – whether they're shopping online from home or using the app in-store to scan a product's QR code for more info.

In early December, Best Buy launched a mobile-optimized website for each brand, customized for smartphones and tablets. As Scardillo points out, not only do the new sites



make life easier for consumers, they also make it easier for the brand to target its offers.

"From a marketing perspective, the mobile-optimized site is fantastic because we're able to see what device and what platform you're accessing our site on," she says. "If you have an iPhone 3 and you're looking at one of our brands' websites, we can send an ad that says, 'Hey, did you consider upgrading to an iPhone 4S?' When you start thinking about technology, we're selling the tools you're using to communicate with us – that's a real benefit for us."

Best Buy Canada's increased focus on the digital sphere was also made evident this year by the appointment of dedicated marketing managers for online and social media. The company is wrapping up the year with digital-heavy holiday campaigns that include Best Buy's Facebook-powered "Pass the Present" (which allows users to send virtual gifts for friends to unwrap) and Future Shop's "Giftertiser" (a website that lets people create subliminal videos communicating which gadgets they want for Christmas).

Ultimately, Scardillo says, "It's about harnessing the power of our consumers. For me that's big."

TOP 5 SPECIALTY CHANNEL ADULTS 25-54

TOP 5 SPECIALTY CHANNEL A18-49 TOP 10 SPECIALTY CHANNEL W25-54



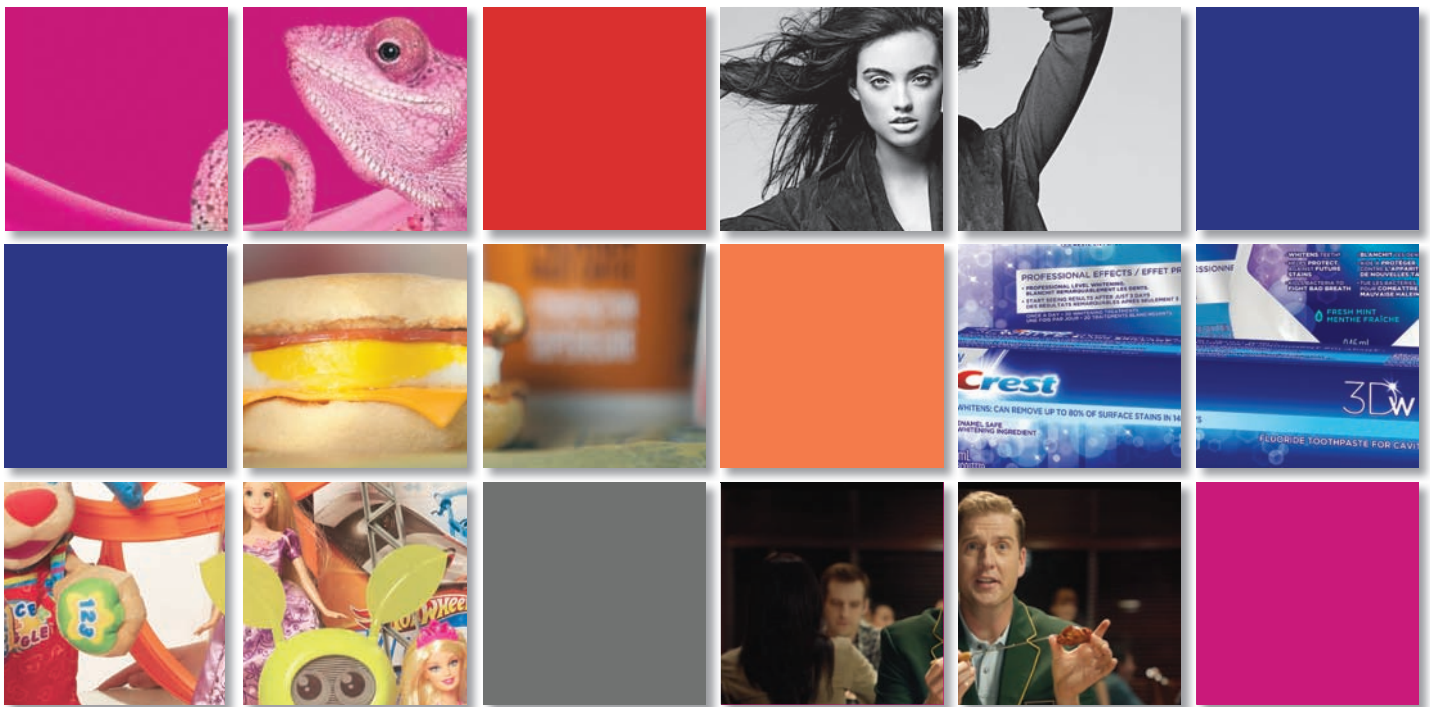
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SOURCE: BBM CANADA, M-SU 2A-2A, 8/30/10-8/28/11; RANKING AMONG CANADIAN NON-SPORTS SPECIALTY NETWORKS



MARKETERS OF THE YEAR 2011

BY EMILY WEXLER

It ain't easy to be named one of *strategy's* marketers of the year. First, you have to be nominated, then be impressive enough to make the top six, and finally have your accomplishments put to the industry, which chooses the winner while they weigh in on the state of the marketing nation (see p. 12 for the survey results).

It's tough, but there are a few things you can do to help your case. You can be creative in a category known for not-so-creative advertising, like Steve Silverstone did with Boston Pizza. You can go beyond your demo, like Réidín Goode did with Mattel brands such as Barbie and Hot Wheels. Or you could win a

coveted brand-building award and turn around your category, just like Christine DesJardine did for the oral care business at P&G. If that doesn't work, try a brand makeover with some high-fashion help, similar to Jennifer Steckel Elliott at Danier. Or you could always orchestrate a massive marketing push behind a launch, like McDonald's Joel Yashinsky. Finally, you could do what overall winner Anne-Marie LaBerge did for Telus – make consumers part of the conversation and give back to the communities that support your brand in a meaningful way.

Haven't done any of that yet? Don't worry, you have a whole year until we crown the 2012 winners.



Congratulations to Joel Yashinsky and
his team on being named one of Strategy
Magazine's Marketers of the Year.

From your friends at Cossette.



Anne-Marie LaBerge is making the future friendly by putting people first

Telus wins hearts with critters & causes

BY JONATHAN PAUL

Telus VP marketing communications Anne-Marie LaBerge describes herself as a conductor of talent. An architect of one of Canada's most recognizable brands, she's been with the company since its beginnings, having started her telecom career with Clearnet in 1996. With her team of 53, she's taken Telus's "Future Friendly" positioning to a fever pitch over the last year, with a decided focus on the friendly.

The goal, obviously, is to make inroads into an uber-competitive telecom market in which Telus faces two strong competitors in Bell and Rogers. For its part, Telus commands the most wireless subscriber market share in Alberta (50%) and is second in B.C. (40%), Nova Scotia (24%) and Newfoundland (21%). (All figures courtesy of the CRTC.) Its hope is to convince subscribers everywhere else that the future it facilitates will be the friendliest.

"To work in telecommunications in 2011, and especially in marketing communications, is absolutely a wild ride and the only way we can do what we do is if we have the right talent," says LaBerge. "I spend my days on the phone (in Montreal) trying to ensure that my team has all the tools they need."

It's safe to say the 2011 toolbox was full. Over the last 12 months, Telus has made more than 440,000 new "customer connections," including 133,000 wireless

postpaid net additions. In the last quarter alone the company saw the addition of 50,000 Optik TV customers and a 53% increase in wireless data revenue. This year, to support growth and customer service, Telus has hired almost 1,000 new employees, and invested \$1.8 billion in infrastructure.

Torontonians voted it the city's best cellphone provider in *Now* magazine's "Best of Toronto" special edition. Telus also won



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TELUS will also contribute \$1* to the Canadian Breast Cancer Foundation when you create a Facebook® photo gallery of your breast friends – those you cherish and want to protect. Visit facebook.com/telus to get started.

TELUS

To raise funds to help fight breast cancer, Telus's "Go Pink" campaign saw the telco give \$25 from the sale of pink BlackBerrys to support early breast cancer detection.

whet owl, the winner of another "put the customer first" initiative, which did so by democratizing the brand. In May, Telus held a critter election, allowing Canadians to become part of its creative team by weighing in on the animal they felt should be the brand's next spokes-critter. Twenty-seven cutesy creatures were in the running and word of the Facebook-housed vote was spread with 30-second radio spots and pre-roll and banner ads on MTV, MuchMusic, CTV and Global online. All creative was developed by AOR Taxi with Cossette handling media. Over 460,000 votes were submitted of which the owl captured 25% to beat out a potbellied pig and an otter to win the starring role.

A cause marketing component was baked into the campaign through which Telus donated \$1 to the Nature Conservancy of Canada for each vote submitted, up to \$100,000. Cause marketing has become an essential element of Telus's strategy and the telco ensures that it's integrated at all times, says LaBerge, but, in large part, executed regionally.

"We believe that we have a role to improve our communities," she says. "This is something that you'll hear and see more, but something that I would say was kind of a whisper 18 months ago and now is absolutely integral to all of our go-to-market campaigns."

To date, the company has donated \$6 million to 30 communities across British Columbia, Alberta and Quebec through its "TV for Good" campaign. Telus contributes \$100 to local charities, including the David Foster Foundation and the Campbell River Rotary Water Park, every time a customer

the west, voted best cellphone service in the *Calgary Herald's* Reader's Choice Awards. If LaBerge is a conductor, then she's the telecom industry's version of free-hand virtuoso Leopold Stokowski, famously impersonated by Bugs Bunny.

On top of (well-managed) top-notch talent, putting the customer first made Telus shine in the hearts and minds of Canadians. This year LaBerge decided to update and accelerate that strategy, with version 2.0, most recently displayed in a November campaign from longtime creative partner Taxi, featuring a simple but profound premise: actually showing that customers needs are being put first. The effort includes a 30-second commercial starring an assortment of Telus critters and two

15-second spots pointing out two specific examples of customer perks: learning session invitations and phone upgrades at any time. The campaign message is laid out most effectively by a declaration on Telus.com, which states that while Telus acknowledges it's not perfect, it knows getting better means, "making sure we're listening to your needs."

"We really understand that the only way Telus will continue to have healthy growth in Canada is by continuing to win the hearts of customers," says LaBerge. "Customers have an emotional link with our brand, but we need to deserve that. That's what this whole campaign is."

The effort was prequalified with TV ads in August starring a beat-boxing saw-

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MARKETERS OF THE YEAR • 2011

OVERALL WINNER

signs up for its Optik TV service. The success of "TV for Good" led to the creation of "Phones for Good" this year. Since March, Telus has given an additional \$933,000 to 10 communities in B.C. and Alberta when local customers activate smartphones. Charities receiving funding include Keyano Theatre College in Fort McMurray, AB., and Canuck Place Children's Hospital in Abbotsford, B.C.

The regional emphasis hasn't stopped LaBerge and her team from broadening their cause-related focus to a national scope. Telus's renowned "Go Pink" campaign, a social media effort devised by LaBerge and her



team in 2010, seeks to unite people in bringing digital mammography machines to communities across the country to support early breast cancer detection. Last year Telus donated \$1 for every person who turned their Facebook profile pink by way of a Facebook app developed by Taxi (817,691 Facebookers did), as well as \$25 from every sale of one of three pink Blackberry models. More than \$2.45 million was raised and Telus gained 442,770 new Facebook fans in a month (it now boasts the second-largest fan page in the country). The campaign was recognized by Facebook as one of the most successful cause marketing efforts ever housed on the site.

A passion project for LaBerge has been Bixi, a Montreal-based public bike sharing system she discovered in 2009, which has since expanded to Toronto and Ottawa. Telus has championed Bixi as a healthy transportation alternative since helping it launch in Toronto in May – its branding is all over Bixi bikes and dispensers. It fits with Telus's cause marketing efforts, says LaBerge, because of the environmental and health aspect involved, and she adds that there's a bit of a social component given the accessibility that Telus's involvement has encouraged. She notes that people riding Telus branding everywhere is an added bonus.

Going forward, LaBerge has no intention of straying from the "people first" strategic path. "If you look at our data growth, our average revenue per user compared to our competitors' – putting customers first, cause marketing and integration of our brand in communities is absolutely the right strategy for us," she says. "We are going to put our brand, more and more every day, to the service of the consumer. The evolution of our brand is going to be a mirror of the transformation of the marketplace and what consumers want to hear. That's exactly what I want to do. We're going to stick with this."

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Christine DesJardine is breathing new life into the oral care business

P&G's reasons to smile

BY MELINDA MATTOS & EMILY WEXLER

Christine DesJardine wasn't all that surprised when her oral care team was nominated for the Procter & Gamble Brand Builder Award. While she knew they faced tough competition from other P&G divisions that had seen tremendous growth, she also knew that oral care had an outstanding year, turning around a category and overseeing the record-breaking launch of 3D White – a mega-property that spans Crest Whitestrips, toothpaste, rinse and brushes.

As category brand manager for oral care, DesJardine oversees Crest, Oral B, Scope and Fixadent. She began her career with P&G straight out of university 11 years ago, starting in the market research department and moving on to senior marketing assignments in fabric care, hair care, blades & razors, male grooming and now oral care. This year she led a team of 18, exceeding all targets in terms of volume and sales (up within 7 to 9%), trials and shares.

What's the secret to their success? Three years ago, the oral care business

at P&G was in decline in the face of aggressive competition and deep discounting, so P&G made a strategic move to eliminate a few lower-tier SKUs that were denigrating the category. At first, this affected P&G's numbers, but eventually the competition followed suit, resulting in a significant rebound this past fiscal year.

The turnaround was also helped by a combination of smart segmentation work, mega-property launches for 3D White and Pro Health and leveraging scale, as well as seemingly ubiquitous visibility at retail that yielded results exceeding the U.S. business.

For the first time, this year P&G Canada divvied up the oral care consumer into four groups, each targeted by a separate communication plan and execution.

"[In looking at] what oral care consumers exist in the market, we were able to identify four distinct consumer segments," DesJardine explains. "In our Oral Health Month execution [in April], what we did was go to market against the three largest ones, so we reached more than 80% of the population with a message that would be relevant to them."

Oral Health Month was a Canadian-specific execution, designed from scratch for the Canadian consumer. "P&G is a global company so a lot of what we do is leveraging our scale, but clearly we also recognize that there are unique local insights and nuances in each market," she says.

The umbrella campaign for Oral Health Month was "Life Starts with a Smile," which each mega-property ladder up to. For example, dentist offices were targeted for the Pro-Health line of products with "A Great Check Up Starts with a Smile" using print in oral health reports, poster boards

and demos with hygienists. For Scope, "Getting Closer starts with a Smile" utilized interactive iMedia, resto/bar sampling and in-store display.

As part of the launch for 3D White, DesJardine and her team aligned with the P&G Beauty resources to appeal to a female target. "Winning Them Over Starts with a Smile" leveraged print in fashion and beauty magazines, and also included online media, a website, search, as well as



Below and right: DesJardine led the launch of 3D White, which spanned several products.



in-store display and sampling.

The result was record shares during Oral Health Month, shipment growth of more than 10% in April, May and June and high performance at all top retailers.

Of course, not all segments are created equal. Although whitening products are all the rage on store shelves lately, not everybody's doing it, so the key for DesJardine and her team has been laser-focus on those that are.

"We know this consumer segment that's interested in whitening products



specifically is not one of the biggest segments that exists, but they actually spend heavily in the category,” says DesJardine. “We talked to [the consumer] with our individual forms – so a Crest Whitestrips product or a paste product, etc. – but we also [spotlighted] the total regimen and helped her understand the benefits of using all the products together.”

Facilitating that dialogue with the consumer is AOR Publicis and media agency SMG, as well as MSL for PR, Digitas for digital, Azimuth for tactical and promotional work, Upshot for experiential and Extreme on some new projects.

The oral care category has certainly changed in the last few years, thanks to innovation that has given consumers what can sometimes seem like an overwhelming number of options. The choice is no longer between a red toothbrush or a blue one – now it's electric, battery-powered, soft-bristled, whitening, etc. Since P&G was already the category leader for oral care, DesJardine says that getting existing customers to “trade up” to premium products and add additional components to their oral care regimen was a key part of this year's growth.

“Consumers have been demanding better products,” she says, noting 3D White and Pro-Health as examples. “As a result you see a lot of trade-up happening in the category where premium products are driving category dollars.”

To maximize the fact that 70% of brand purchases are made at the “first moment of truth,” in other words, at the shelf, DesJardine and her team work with retailers to optimize the shopping experience, with tools such as the power toothbrush “touch and learn” unit.

“We bring the product out of the box so the consumer can actually see, touch and feel it, experience the handle, see what the design looks like and really compare each of the products,” says DesJardine. “We have tested it with our top retailers [starting with Shoppers Drug Mart] and it's been successful, so now you can see that being rolled out more broadly.”

While oral care may not seem like the sexiest category, DesJardine and her team have managed to breathe new life into it by truly knowing their consumer, translating into sales, category growth and award wins.

“I believe you generate excitement by listening to the needs and wants of your consumers and delivering on them,” she says. “Understanding them better than they ever would've expected allows you to truly delight them. Our previous CEO, A.G. Lafley's mantra was always ‘Consumer is boss’ and ultimately that's the truth.”

announcement



ANDREW
KING

Chief Creative Officer.

It is with great enthusiasm that John Nishida, President of pigeon* branding + design, announces the appointment of Andrew King to the position of Chief Creative Officer. Andrew has the vast global experience we were looking for and shares pigeon's passion for branding and design.

Andrew is British by birth, but European by design, having worked as Creative Director for Landor Associates in London, Paris, and Madrid. As well, he worked with FutureBrand in Singapore. In his 28 years in the industry, he has worked on consumer brands for Procter & Gamble, Pepsico, Danone, Michelin, and corporations such as the Malaysian International Islamic Finance Centre, Alcatel-Lucent, Telefónica, and Norsk Hydro.

As Chief Creative Officer, Andrew will be responsible for maintaining our commitment to continuously elevating our creative thinking. He will work closely with the pigeon* team of designers in our Toronto and Montreal offices to bring to life “strategy through creativity.”

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Joel Yashinsky brings big American breakfast chops to the table

McDonald's brews coffee-biz change

BY CAREY TOANE

who joined McDonald's as a marketing supervisor in South Carolina 13 years ago.

The 44-year-old Detroit native brought his strong background on the breakfast business when he joined the Canadian team in March 2010. It was a reunion of sorts, both with the territory where he spent childhood summers with relatives in Toronto, and with current McDonald's Canada president and CEO John Betts, with whom Yashinsky worked closely to lead the charge on the brand's now ubiquitous coffee offering in Michigan six years ago.

"Joel was a strong partner on these areas in the U.S. and there was no doubt in my mind that he was the leader we needed to connect with Canadians on these areas," says Betts. "Our Premium Roast coffee has fuelled double-digit growth for breakfast

and through brand building and customer awareness, that foundation has changed the trajectory of our business in Canada."

"I think we had a coffee perception [among consumers] that was pretty strong about 10 to 15 years ago, and we let it slide," adds Yashinsky. "We recognized as we did some research that there was a great opportunity to focus around coffee."

Yashinsky stresses that consumer insights guide his strategy, not the new competitive barista set. "We don't get hung up on watching what the competition is doing," he says. "If you're focused on what the consumers want, you're going to make the right decision nine and a half times out of 10."

Aside from the trial events, marketing support for the java drive has come in

Like many McDonald's disciples, SVP/CMO Joel Yashinsky likes to say he's got "ketchup in the veins." These days, following the brand's largest campaign launch in history for McCafé, it might be more accurate to say "coffee."

The brand has given away 60 million premium roasted cups to Canadians through six trial events in the past three years, an effort that drove coffee sales up 45% in 2010, with similar numbers projected for this year. Thanks in large part to coffee sales, as well as the new Biscuit Sandwiches (launched with a Super Bowl spot in January), breakfast is now the brand's fastest growing daypart. It's helped put the North York, ON.-based operation in the top five countries globally, in terms of sales growth and guest count growth, for two years running.

"We're seeing some really strong results, and it's not just all about breakfast, certainly, but the breakfast piece has been a critical part of our focus," says Yashinsky,



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Above: newly redesigned restaurants offer a more modern and mature trip to McD's. **Below:** "Food Quality" TV spots show Canadians where their food actually comes from.

the form of major traditional TV and outdoor executions by AOR Cossette, as well as non-traditional buys and product placements by media AOR OMD on properties including *Cover Me Canada* and *So You Think You Can Dance Canada*, where the judges sip out of McCafé cups. There are also branded highlights segments "It happened on Hockey Night" and "PJ's Shot of the Game" on *Hockey Night In Canada* and CBC.ca. Also on the digital front, Yashinsky hired new digital AOR Tribal DDB to redesign Mcdonalds.ca, which launched this fall.

As for the rest of the day, Yashinsky's test-and-learn approach to menu and marketing initiatives is most visible in the introduction of new salads, wraps, pies and McFlurrys in the summer, as well as another major product introduction, the Angus Third Pounder burger, in April.

Three "Food Quality" TV spots by Cossette brought home – literally – the idea that the eggs, beef and potatoes in McDonald's products were the same ingredients that Canadians use to cook with in their own kitchens. The campaign is supported by a joint effort with the communications department to bring influential blogger moms on board to inspire a two-way conversation about healthy ingredients.

The idea of McDonald's customers

sipping espresso and nibbling a salad while surfing free wi-fi by the fireplace in a redesigned McCafé restaurant lobby might still seem surreal to some. For diehards, Yashinsky has countered the new image with the return of classic products such as



the Shamrock Shake and the McRib, and maintaining a focus on the core. A "Love Value" brand campaign in January of this year by Cossette emphasized a nostalgic take on the iconic products.

"It's a nice way to encapsulate the brand," says Cossette VP/CD David Daga. "It was near the beginning of Joe's tenure, he put his mark down and said 'this is who we were, and this is how you love us, and this is where we're going.'"

"If you look at the creative holistically, you get a pretty good gauge of the type of personality Joel has," says Cossette VP/CD Matt Litzinger. "There's some funny commercials that are very tongue-in-cheek – there's talking fish or there's rock music or there's people celebrating like it's an NFL game – but then there's commercials

that are more heartfelt. He's someone who knows when it's time to joke around and when it's time to be a little bit more serious or sentimental."

"There's a lot out there to bring forward, but we're also trying to be balanced and not over-commit the system to any new ideas," says Yashinsky. "We're working off of a three-year platform in terms of where we want to go with the business, so we'll calibrate all of the categories and make sure there's a balance over that time."

To help bring it all to fruition, Yashinsky has made a few new additions to the consumer business insights and marketing teams, for a total of 35 staff, to handle key areas such as breakfast, espresso coffees and merchandising. As part of the reimagining effort, he plans to have 90% of the interior and exterior décor, menu boards and crew and manager uniforms converted by the end of next year.

"It's a great challenge," says Yashinsky. "We take the core brand attributes very seriously, who we are and who we've been, so the Big Mac can meet the McCafé, can meet fresh baked biscuits, can meet the Angus and French fries and oatmeal. We would never want to alienate one customer or the next. That's the beauty of McDonald's; we absolutely believe we have something for everyone."



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With designer collaborations and a fresh retail concept, **Jennifer Steckel Elliott** is giving a 40-year-old leather brand a makeover

Danier gets its runway groove on

BY KELLY GADZALA



For as far back as she can remember, Jennifer Steckel Elliott has focused on creativity, an appreciation for the art and science of branding, a keen awareness of results and driving growth.

"Commercials in our family were more important than the TV shows," she says. "My dad taught me to respect creative not for creative's sake, but for the role it plays for the brand, the consumer and sales."

Growing up, her father was in retail ad sales, so Steckel Elliott cut her teeth in the retail marketing world early, spending her formative years in *Winners* and *Sporting Life*.

Steckel Elliott started her career at the Gap working on marketing strategy before learning the agency ropes as an account exec with Ogilvy & Mather. She soon returned to retail, working with IBM, Golf Town Canada and Fit For Sport in the U.K.

As VP marketing at Danier Leather, those interests, and her dad's

lessons, continue to inspire Steckel Elliott.

"I think what we're trying to do differently...is balance the creativity and the business without sacrificing one for the other," she says of Danier's more fashion-forward brand strategy.

The approach is working. In her three-and-a-half-year tenure, Steckel Elliott has led the revival of the brand, achieving sales and profit lifts, as well as a 400% spike in press coverage for fiscal 2011.

Not bad for a brand that was known more for its basics than its fashion savvy.

Steckel Elliott says her challenge was to fuel existing customer interest while attracting new, younger ones. "We wanted to really evolve and become relevant to more people," she says. "Even though we were mass, we weren't reaching out to everyone."

A key strategy was to heighten the brand's fashion appeal through its visual presentation. Danier had focused on classic styling, but it didn't offer visual inspiration

and aspiration. So it dialed up the creative, taking a more fashion mag approach to photographing models for ads and creating window displays by styling Danier pieces with complementary accessories. "It gives instant credibility to Danier in a fashion context," Steckel Elliott says.

Next was tackling choice and price perceptions. "We really are about affordable luxury," she says, but the value proposition was not being conveyed, nor was the idea that Danier regularly receives new seasonal items that quickly sell out. To combat this, Steckel Elliott developed the "Three G" strategy, standing for great item, great price and gone, invoking quality and value while luring consumers into the stores.

On the pure fashion front, Danier has focused on upping its designer cred.

The Danier Design Challenge with Ryerson University's School of Fashion offers paid internships and a chance to design a jacket to be sold in-store, with online and social media driving the voting process.

The challenge creates excitement for consumers while fostering new brand advocates and positioning Danier as a fashion leader. Ryerson has made the challenge part of its third-year curriculum.

"It's a whole other generation of students who really didn't know anything



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about our brand ... we're actually creating the next generation of leather designers," says Steckel Elliott.

Collaborating with Canadian designers also keeps Danier in the runway spotlight. In

2010 the brand co-created collections with fashion photographer Raphael Mazzucco and designer John Hilifer. This fall, it launched collections by Greta Constantine and George Antonopoulos, with another inspired by Mark Fast, after Fast designed a Danier-produced collection that premiered at London Fashion Week. Toronto-based Philip Sparks will be releasing a menswear collection this spring.

"We've been trying to position the brand as having a role in fashion, art, beauty and creativity," says Steckel Elliott.

Increasing the brand's digital spend has played a role in the engagement piece. Steckel Elliott led the revamp of Danier.com a year ago, bringing it in line with the new look and adding e-commerce. Her efforts earned a Summit International Award along with increased page views and sales.

The final boost in the brand's trajectory was changing up the stores themselves.

After consumer research and consulting firm EnviroSell evaluated the in-store experience, Danier worked with retail design firm Chute Gerdeman. The resulting interior look, unveiled in November in the Erin Mills and Square One Mississauga locations, sports concrete flooring, wood tables and chandeliers. The concept is being rolled out to more stores.

Leading a team of 18, Steckel Elliott brought creative in-house permanently in early 2009 by hiring Johnny Demetriadis, president of ThirstyCo, as CD. The internal creative team develops everything from bags to advertising and HR materials. Media agencies include Carat and GeoMedia, with digital by Top Drawer Creative.

Moving forward, Steckel Elliott plans to build on existing strategy while continuing to try new methods of navigating the media landscape. "We're very much test and try, learn and adapt."

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CONGRATULATE STEVE SILVERSTONE ON HIS
NOMINATION FOR MARKETER OF THE YEAR.**



Proving Barbie and Hot Wheels aren't child's play, **Réidín Goode** is appealing to fans of all ages

Mattel's new toy story

BY KELLY GADZALA



Réidín Goode's story has a perfectly ironic symmetry that's almost like a fairy tale: who could have predicted that Goode, the girl who grew up without having owned a Barbie, would one day be responsible for leading the regeneration of the iconic doll brand?

Five years into her career at Mattel Canada, Goode has tipped the scales to great. In her early days as brand manager for Barbie (a job she won even after admitting she didn't own one while a girl in her native Ireland), she brought the brand to new heights with a series of campaigns around the doll's 50th anniversary in 2009. The results: a flurry of brand partnerships and media attention, not to mention a huge lift in sales that continued into 2011.

A year into her gig as director of marketing for Mattel Canada, overseeing such brands as Barbie, Hot Wheels and Fisher-Price, Goode has continued to evolve the brands she represents – not by mere fairy-tale luck, but through thoughtful strategy that has transformed a roster of iconic brands from mere toy category into cultural touchstones.

Christine Ross, partner and managing director at Spider Marketing Solutions, has worked with Goode for over two years on strategy, particularly on Barbie, and deems her “one of the good ones.”

“She's always in control,” Ross says. “She knows her brand [and] she makes everyone feel like it's a partnership.”

Working with Carat on media buy and strategy, GCI Group for PR, and Trojan One and Spider on creative and promo – not to mention a team of 12 marketers including team leads Riza Javellana, Adriana Gut and Donna Polimac – it's been busy year.

In February 2011, Goode built on the success of Barbie's anniversary with the “Everyone needs a Ken” campaign marking Ken's 50th, which positioned the reunion of Barbie and Ken like a real celebrity couple, and engaged fans through Facebook, Twitter and BarbieandKen.com. The media buy included in-show integration on *eTalk*, culminating in a six-page fashion spread in *Elle Canada* and an LG Fashion Week stunt involving live Ken models. The campaign earned 36 million impressions and lifted retail sales by 6%.

Partnerships, customer interactions and word-of-mouth keep the brand relevant, says

Goode. “The goal is to develop an immersive experience across all brands.”

The “Hot Wheels Live” campaign, executed earlier in 2011, created that experience by using social media, PR and digital. It involved the brand in grassroots car events, engaging fans on a cross-Canada tour that included pit stops at the Montreal Formula One and the Toronto Honda Indy. A sponsorship of Nascar driver Alex Tagliani, along with digital contests, videos and interviews at Hotwheelslive.ca helped garner 85 million media impressions and brought the brand into the spotlight.

The campaign went beyond toys, Goode says, and engaged adult vehicle-lovers in a way that brought the brand more on-trend – and perfectly fulfilled the internal mandate that Hot Wheels campaigns must offer thrilling vehicle experiences.

“Our whole goal is really to create cultural noise and get people talking,” she says.

Other milestones include ramping up the engagement piece for Fisher-Price, which targets pre-natal and new moms. The challenge was to appeal digitally savvy Gen Y moms who would not be as engaged by traditional TV spots, so the strategy was to

build presence on social and digital channels with the goal of expanding the Fisher-Price community through word-of-mouth.

In the spring, the brand formed the Fisher-Price Mom Panel, a group of eight Canadian mommy bloggers who participated in a series of W Network vignettes and continue to blog at FisherPricePlay.ca. In October, the brand sponsored the Blissdom Canada Conference in Toronto, where it put out a call to expand its Mom Panel to 25, up from eight. The announcement garnered so much attention that Fisher-Price trended on Twitter.

Though the blogger tactic is challenging – it can't be done overnight and it doesn't translate into sales easily – Goode says it's one worth pursuing. "It's like [throwing] a pebble in the pond," she says. "There's a ripple effect."

And with a new global brand platform rolling out in the new year, one that will see the "Play. Laugh. Grow." tagline change to "Joy of Learning," Goode says she's looking forward to invigorating Fisher-Price by building on the partnerships and digital successes of other brands.

"Moms appreciate not being talked to or talked at," she says. "They like to interact with other moms and get information. Our goal is really to facilitate that conversation."

When it comes to keeping the conversation going with Barbie, the blond beauty isn't just basking in her birthday glory. In October, Mattel hosted its first Tweetup in Toronto involving 120 bloggers, to kick off its "I Can Be the Voice" Facebook app at Bethelvoice.ca, a forum for female empowerment that encourages moms to explore issues about raising daughters, and daughters to be their own best advocates. Barbie occupies a subdued presence on

the "About" page through links to the #BarbieCanBe Twitter feed and Barbie Facebook page – as Mattel didn't want a strong commercial association with the campaign.



Real-life Ken dolls invaded Toronto for LG Fashion Week.

Overall, one of Goode's goals is to build a digital roadmap for Mattel brands, an initiative she's working on with Isobar, Carat's digital arm. Slated for completion in early 2012, the plan will provide a digital framework for Mattel brands that will inform future strategy.

Another new direction is a three-prong retail services strategy for all brands, devised with agency Mosaic, encompassing in-store merchandizing, in-store experiential and a new corporate Facebook page, The Joy of Toys. Play ambassadors hit stores in October, using tablet technology to educate parents and gift-givers, answer questions, drive conversion and introduce them to the Facebook page, which offers locally relevant, timely content.

The idea, says Goode, is that Mattel is interacting with consumers at every step along the path to purchase, providing a deeper in-aisle experience and extending it through social media to sustain the relationship.

"It's really about closing the loop from the purchase to the experience to the online community and building loyalty ... and hoping our advocates will carry our message."

And of course, the actual act of playing has a role in experience and advocacy, just like it did in the pre-digital community days.





It's a pretty simple concept, encapsulated in an even simpler tagline: "Here to make you happy." But Boston Pizza has truly taken that goal to heart with a year of work that not only put plenty of smiles on faces, but also stirred up unprecedented buzz for the brand (the proliferation of social media certainly didn't hurt). It made Boston Pizza about something other than pizza with a wings campaign, continued to speak to dads (and their families) using humour and even changed its own name during the hockey season, all with impressive results.

Steve Silverstone, EVP marketing, says that Boston Pizza is on track to at least double the growth this year that the casual dining industry is reporting. So far, Boston Pizza's Q2 same-store sales growth was 5.8% and Q3 was up 6.1%, following the trend of a 5.7% average increase per year over the past decade.

With the simple brand proposition of making people happy, **Steve Silverstone** taps humour to break through the sea of sameness

Boston Pizza's secret sauce

BY EMILY WEXLER

Since graduating from McGill in 1990, Silverstone has been working his way through the Canadian marketing who's who – P&G, Pepsi and Labatt (his longest stint, lasting 10 years) – as well as agency side with Cossette on brands like General Mills and Shoppers Drug Mart. He got the call from Boston Pizza about three years ago.

He says he was drawn to the opportunity in part due to the chain's explosive growth over the past few years. While its roots in Western Canada date back 47 years, it's a relative baby in Quebec, where it entered the market seven years ago. Over the last decade, the number of restaurants across the country has doubled, now at more than 325. The chance to establish a national positioning for the chain and create an "ownable platform that sets the brand apart" appealed to Silverstone.

"He really came in and focused the organization from a marketing perspective," says Darren Clarke, ECD at Taxi, Boston Pizza's AOR. "He's good at identifying where they're going as a business, getting everyone on board and rallying the team around the objectives that need to be met for the year."

One of those objectives, says Silverstone, has been breaking through the "sea of

sameness" in casual dining. Boston Pizza's competition varies by region – the biggest competitor in B.C. is far different from that of Quebec – so it has to stand out from a fairly wide and diverse pack.

"Everybody's having a good time, the food looks fantastic and it's just one big aspirational dinner party," says Clarke about the typical advertising that comes out of the casual dining category. Silverstone and his team wanted to leave the undifferentiated dinner party behind and hit BP's two target demos – families for the dining room and men for the sports bars – by going after their common denominator: dads.

This focus on fathers explains the chain's big push this year for a product other than pizza. Knowing that the number one food item in sports bar is wings, Boston Pizza set out to improve its wings offering, and needed to communicate it. But, according to Silverstone, when the search for a real wing authority came up short, Boston Pizza created its own with help from Taxi by way of the "Professional Wing Critics Association," a fictional organization that introduced Canadians to a whole new vocabulary, using terms like "flatties" and "drummies" to describe the wings.

The results blew away expectations, with same-store sales of wings increasing by 162% and wings becoming the fastest-selling menu item in the chain's history.

"The logical extension to the creative approach is that if we're here to make you happy, we want to make you smile with our advertising," says Silverstone about BP's strategy to embrace humour.

And hockey fans certainly enjoyed it when the chain changed its name during the NHL playoffs. Boston Pizza became (temporarily) Montreal Pizza in Quebec and Vancouver Pizza in B.C. when those respective teams played the Bruins.

Silverstone explains that the idea originated two years prior during a lunch with Zip Communications – which works with BP in Quebec – when Boston was about to play Montreal in the playoffs (Boston ended up squaring off with Philly instead).

"We highlighted the dilemma of being a young brand named Boston Pizza in a market that's passionate about the Montreal Canadiens," explains Silverstone. "So we pulled the idea out a year later and it felt like the perfect opportunity."

Aside from store signage, the campaign included pizza boxes, rink boards and OOH, handled by Montreal-based Touché!PHD. It garnered major media attention from the likes of ESPN and *Sports Illustrated*, but Silverstone was most proud of how fast his team reacted, working weekends to pull off the stunts. Vancouver Pizza became the number



Clockwise from top: TV spots touted wings; a kid's promotion used humour to appeal to dads; a temporary name change delighted Vancouver hockey fans (and the rest of the world) during the NHL Playoffs.

three trending topic on Twitter within 24 hours of posting, he says.

The chain even carried their now-signature wit through to a campaign for its Boston Pizza Foundation, which supports numerous charities across Canada. The campaign invited guests to donate \$5 and in return receive five free kids meals. A spot featured a dad (naturally) who wants to impress his son so he buys a monster truck, but realizes he could have just taken the boy to Boston Pizza.

It's not difficult for Silverstone to relate to BP's marketing. After all, he fits into the target demo, being married with two sons. "It's important to remain objective

and put the guest first, but of course I consider our experiences as part of the overall evaluation," he says. "[My family is] also customers and big critics, so it's important they feel good about Boston Pizza's marketing."

Silverstone describes the relationship with his other creative collaborators, agency partners Taxi and PHD (BP's media AOR), as equally frank: "There's a lot of feedback that leads to honest dialogue, that leads to trust," he says. "We don't want to go through reviews, we don't want to make changes. We want stability on our account, and we want to build trust over time to lead to better work."

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KESTIN & VONK

POOLED TALENT IS BETTER THAN ONE

BY LUCY SADDLETON

Creating iconic campaigns that reverberate globally – and trigger change in the ad world – is just one of the many things Nancy Vonk and Janet Kestin do rather well. The internationally renowned duo, who spent 13 years as co-chief creative officers of Ogilvy & Mather's Toronto office, have also been crusaders for women in the ad industry, co-authored a critically acclaimed book (and they're working on another), raised children and won a plethora of global awards for their advertising. In fact, the pair, dubbed "Jancy," recently left Ogilvy's helm to focus on one of their favorite pursuits – imparting their collected wisdom on others. Swim, a creative leadership training lab, launched in October to address the dearth of training in the ad industry. As we mourn their exit from Canada's ad scene, *strategy* looks back at the significant contributions of this unique and genuine partnership.

I'VE ALWAYS ENVIED THE UNPRECEDENTED DOUBLE GRAND PRIX LIONS, AND THE HUNDREDS OF AWARDS AND ACCOLADES THAT MADE NANCY AND JANET CANADA'S MOST HONOURED AND BELOVED CDS. I TAKE FULL CREDIT AS THE CATALYST. IN MY FIRST WEEK AS CD AT LEO I WAS TOLD CUTS NEEDED TO BE MADE. I DON'T THINK JANET GIVES ME THE CREDIT I DESERVE FOR FIRING HER. THANKS TO ME SHE GOES TO O&M, MEETS NANCY AND THE REST IS AD HISTORY... JUST SAYIN'

—Martin Shewchuk

HOW IT ALL BEGAN

Rarely have two creative minds worked together as flawlessly as Kestin and Vonk, whose paths crossed by chance in 1989. Vonk stumbled into advertising following encouragement from a female professor at the University of Delaware. She worked at small U.S. agencies before moving to Toronto on a whim. After a brief stint at SMW Advertising, she became an art director at Ogilvy & Mather.

Meanwhile, Kestin had started her advertising career at Eaton's in Montreal before making the move to Toronto where she took on brief stints at Young & Rubicam, Ogilvy & Mather and Leo Burnett. In an attempt to break free from the industry, she took a stab at several other careers, including writing for a magazine and even singing in a band.

In 1989, Kestin took on a contract for Ogilvy, working as a freelance copywriter on a campaign for a feminine hygiene product. Vonk was the art director on that campaign.

"It was a love-at-first-sight kind of friendship," says Kestin. "We both became spectacularly stronger because of each other."

Vonk concurs: "Meeting Janet was the biggest moment in my career. She complements my skills and brings out the best in me."

Kestin took on a permanent position at the agency in 1991, working in partnership with Vonk. The pair rolled out numerous successful campaigns and slowly climbed the ladder, working with a diverse list of high-profile brands, from Kraft's Maxwell House and Shreddies to Unilever's Dove and Hellmann's.

After turning down invitations to become the chief creative officers for five years, they finally agreed to accept the challenge in 1998.

"We didn't really have the ambition to do that at first," explains Vonk. "But when Steve Landsberg left the CD job, we didn't want to risk some jerk coming in and being our boss, so we said, 'How hard can it be?'"

"I'm the happy person that gave them the job," says Dennis Stief, Ogilvy Toronto's CEO, of the partnership. "I had a belief that they would do something marvellous, and they did."

THE WORK

DOVE: "A BRAND THAT MAKES A DIFFERENCE"

Almost as soon as their partnership began, Kestin and Vonk began to create groundbreaking, award-winning work. In 1991-92, they rolled out the now-famous "Litmus" campaign, which used litmus paper to demonstrate the neutral pH of Dove, in contrast to the high alkaline content of other soaps.



By assuming that consumers would be more responsive to a scientific study than to Dove's earlier ads, Kestin and Vonk changed the way the brand was marketed across the world.

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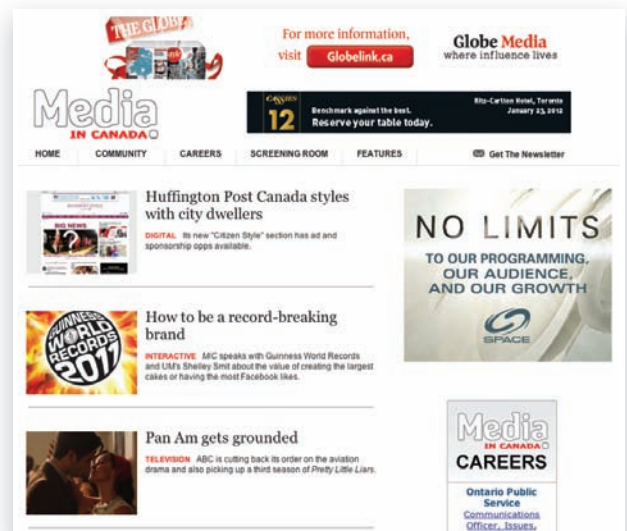
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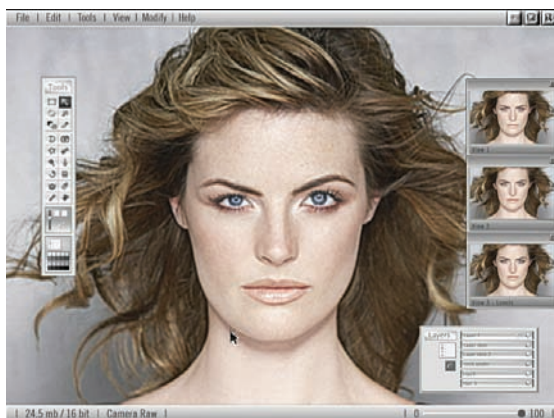
KESTIN & VONK

"We've always had a desire to confront things and expose or peel away layers because that's the way we think," says Kestin.

Vonk says they wanted to counter the idea that advertising to women couldn't be scientific.

"I am proud of the campaign for the intelligence that it injected into the brand," she says. The campaign was one of the cases published by the Harvard Business School and is a permanent display at the Royal Ontario Museum in Toronto.

The Campaign for Real Beauty was the next giant leap forward for Dove. Led by Kestin and Vonk's team in 2004, it rapidly went global. The Dove Self Esteem Fund followed a year later, again led by the Canadian team. Kestin and Vonk spearheaded non-traditional means to get the point across, such as the live theatrical production *Body & Soul*, performed in Toronto in 2008.



"Janet and Nancy paved the way for things that were completely unconventional," says Unilever's Dove director, Sharon MacLeod, who worked closely with the duo. "They both cared as much as I do in terms of how committed they were and passionate about what's right for the brand."

Ogilvy Toronto's viral video, "Evolution" (pictured above), was a huge part of the Campaign For Real Beauty, making history as the first ad to win two Grand Prix awards at Cannes in 2007. "Evolution" has been lauded for questioning the unrealistic portrayal of beauty by the media and beauty industry. In Canada, the video helped fuel double-digit growth in sales of Dove beauty products, making the Canadian market the global leader for the brand.

"It was thrilling to be part of that," says Vonk. "A brand that makes a difference. I'm still really flabbergasted by the impact that it continues to have."



HELLMANN'S: "CULTURAL MEANING"

In 2007, Kestin and Vonk's "Real Food Movement" concept for Hellmann's was another example of transcending advertising, resulting in meaningful communication with societal impact.

The "Eat Real, Eat Local" effort emphasized Hellmann's all-natural ingredients with a multi-city community project that turned parking lots into urban gardens. The campaign went on to include a mini-documentary about the amount of imported versus homegrown produce in Canada's food system. Market share for Hellmann's mayonnaise increased to 29.3% up from 25% over the three-year project.

"The higher goal with this was to make people think about future consumption," says Kestin. "The notion that advertising can have a cultural meaning and can be used to make a point larger than itself without losing itself in the process has always been important to us." The campaign swept up a Grand Prix and two Golds at the CASSIES.



DIAMOND SHREDDIES: "DIABOLICALLY DISRUPTIVE"

On the heels of Dove, other clients became open to taking risks, giving rise to more successful campaigns including the tongue-in-cheek product launch of Diamond Shreddies, for which Kestin and Vonk's team was awarded a Grand Clio in 2008. The campaign, which grew from a summer intern's idea, involved a faux product launch of a "diamond-shaped" version of the usually-square cereal.

"It was diabolically disruptive," says Vonk.

The campaign brought an 18% increase in baseline sales for Kraft within a month of rolling out the program nationally, versus the previous year. It achieved its goal of reviving a tired brand by generating a raging online debate about the sincerity of the campaign. Kestin and Vonk still use the campaign as a case study in their many lectures to students.



TIMEX:

"A SMALL IDEA THAT BECAME A GLOBAL HIT"

Vonk and Kestin both rank Timex Canada's Olympic-themed campaign for Timex Indiglo Night Light watches among their favourites. Launched in 1997, the campaign used a combination of backlights and superboards to demonstrate the new lighting properties of the watch. During the day the watch appeared to be unlit, while at night the unique blue glow on the dial face demonstrated the new technology. The campaign won Gold at Cannes.

"Janet had the idea in a client meeting," says Vonk. "It was a small idea that became a global hit." The duo became CCOs right on the heels of the campaign.

GROWING THE NEXT GENERATION

Kestin and Vonk have always been passionate about imparting their wisdom and developing talent. During their reign at Ogilvy, they were known for encouraging collaboration between junior and senior staff, and always took interns under their wing. As a result, Ogilvy developed a reputation as a seeding ground for creatives who go on to more senior roles, either within Ogilvy or at other shops.

Ogilvy's Dennis Stief says of the pair: "Their ability to nurture interns and help make them great was always a terrific strength."

"We were interested in other people doing well because advertising is a team sport, and a weak team isn't ideal," Kestin pragmatically explains.

In 2003, the overwhelming volume of questions from interns sparked the idea for "Ask Jancy," an advice column for young advertisers on ad blogging site Ihaveanidea.org. The column was an instant hit and continues to generate queries.

"Ask Jancy" was parlayed into the book *Pick Me: Breaking Into Advertising and Staying There*, which was published by Adweek Books in 2005 and has since become a staple in advertising schools all over the world. Vonk regards the book as the greatest achievement of her career.

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KESTIN & VONK

CRUSADERS FOR WOMEN

Another cause dear to their hearts has been the lot of women creatives in a Mad Men-dominated world. Keenly aware of the inequality in the ad industry from an early age, Kestin has always fought for the rights of women, and was a role model to other women in the industry.

"It has been a lifelong passion for me. This industry was created by men for men," says Kestin.

Vonk came to care about the gender balance later in life, specifically in 2005 when she wrote an article on Ihaveanidea.org in response to alleged sexist remarks about women in advertising. The remark was made by ad legend and WPP Group's worldwide creative director, Neil French, who suggested that women struggle to reach the senior ranks because they choose motherhood over career.

"Women's rights were not important to me until the Neil French thing happened," Vonk says. "I had been very myopic about the issue so it was a reality check." Vonk's article, "Female Like Me," argued that "advertising remains in the dark ages as other fields reap the benefits of workforces glittering with talented women."

She called on women to take French's comments as "a load of crap that inspires you to prove Neil and friends wrong." Vonk's article sparked a torrent of debate about the gender issue and French ultimately resigned.

Passion for women's achievement sparked the founding of "Been There" in 2006 by a group of top North American female creative directors, including Kestin and Vonk. The online mentoring resource for younger women launched on Creativeskirts.com.

Ogilvy CEO Stief notes, "Janet and Nancy's stature has empowered a lot of other young women to think that

they could do great things as well."

Judy John, CEO and CCO of Leo Burnett Toronto, previously worked for Vonk and Kestin at Ogilvy and is now one of the most highly regarded people in the Toronto ad industry. Although John says she never considered gender to be an obstacle, she does say Kestin and Vonk's "talent was inspiring to me."

After keynoting the Women of Influence event in 2008, Kestin and Vonk were commissioned

WHEN I THINK OF THEM, THE THING THAT FIRST COMES TO MIND IS THEIR DECENCY. A BIG PART OF THE JOB IS HANDLING THE 'PEOPLE' ISSUES...THEY MADE THE TOUGH DECISIONS WITH TREMENDOUS CARE.

—Marina Pietracci,
Creative Manager,
Ogilvy & Mather

by HarperCollins to write their second book. This time it's a book for women in all areas of business, expected to be published in 2013.

SWIMMING FORWARD

The next chapter for Kestin and Vonk is a new venture that allows them to focus on helping individuals and teams excel.

After teaching advertising at Toronto's Humber College, OCAD, VCU Brandcenter and a number of U.S. universities, their love for raising new talent and seeing other people flourish grew organically into the idea for Swim.

"We felt that there were gaps that we could fill so we dreamt up a way to do that," says Kestin.

Toronto-based Swim is open to

clients from all around the world, from different organizations, and for varied timeframes. Senior creatives from founding client Ogilvy's U.S. operations have embarked on a two-year program consisting of online and face-to-face training with both Kestin and Vonk as teachers. Three-weeks of online pre-work took place in October followed by the first face time starting in New York on Nov. 3.

Kestin says the teaching methods are unconventional and involve a mix of group work and personal coaching as well as workshops with guest stars from outside industries such as actors, inventors and political speech writers.

"Part of the deal is to take them outside of themselves," explains Kestin. "If we look outside of our own world we can more successfully engage in someone else's."

The Swim founders are in discussions with potential new clients ranging from CPGs to law firms, universities and government bodies, as well as agencies.

Though Kestin and Vonk's departure undoubtedly rocked the boat at Ogilvy's Toronto office, Stief says that their successor Ian Mackellar is already making his own mark as new CCO. And although Janet and Nancy have left the building, Stief says, "They're still part of the Ogilvy world so we see them lots. We're very proud of them and we wish them well."

For her part, Unilever's Sharon MacLeod says, "I'm excited for a new era with Ian, but it's a sad day for us to see Janet and Nancy leave."

While the duo expects to miss working with the team at Ogilvy Toronto, Kestin and Vonk believe that they picked the right time to move on. "There's a moment when you know that it's better for everybody," says Kestin. "It's better for them to have Ian there, and it's better for us to be Swimming." ■

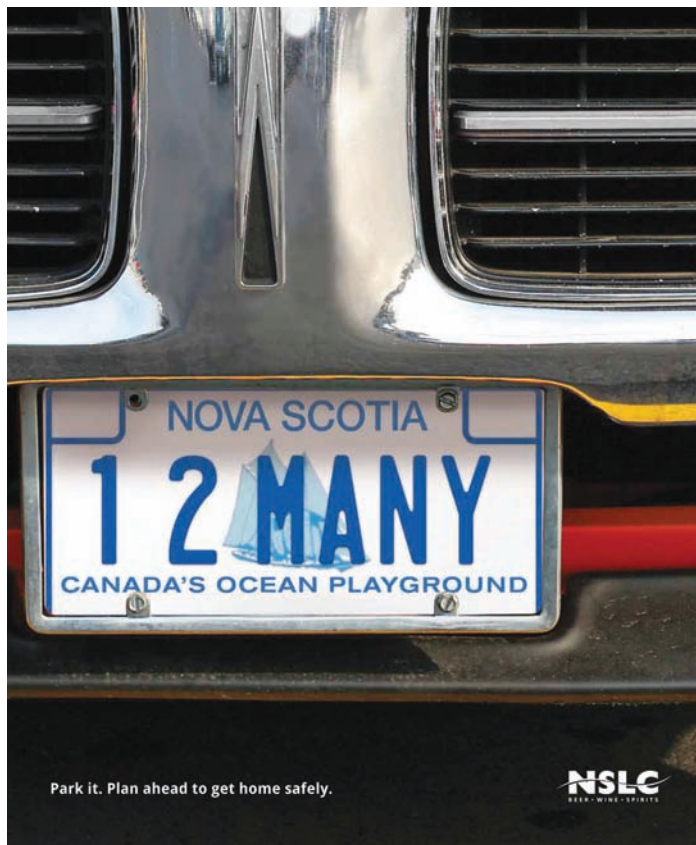


congratulations swim

janet and nancy, thank you for making us better . . . now go make the industry better.

Agility

STEPPING AWAY FROM THE EXPECTED



BY JONATHAN PAUL



NOVA SCOTIAN CARS GET TIPSY

Rather than vilify alcohol consumption, the Nova Scotia Liquor Corporation (NSLC) is trying something completely different to get its “don’t drink and drive” point across this holiday season. A humorous new campaign, developed by Revolve in St. John’s, brings cars to life, portraying them as the automotive embodiment of their over-served drivers.

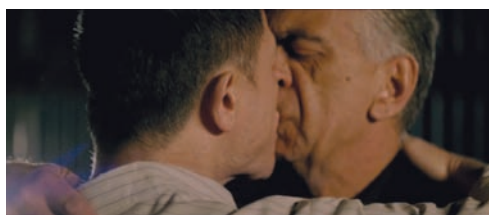
“The major insight came from the relationship that people have

with their cars,” says John Smith, senior copywriter, Revolve. “For most people, their car is more important than transportation. It’s an extension of who they are. If this is true when they’re sober, it’s also true when they’ve been drinking. In essence your car is going to behave exactly as you do.”

The effort employs animation to make real cars appear to have conversations, giving them human qualities that reflect the growing drunkenness of their drivers.

The campaign includes two TV ads, one targeted to men, the other to women, the latter featuring two lady cars on a driveway outside a house party. One vehicle clearly has her beer goggles on as she rambles on about how she thinks the dilapidated pickup truck across the street is a hunk. A yellow cab then drives by and drops the campaign slogan: “If you’ve had a few, your car has too.” Print, POS, OOH and online ads are also part of the media mix.

advertiser: **Nova Scotia Liquor Corporation (NSLC)**; agency: **Revolve**; account director: **Nelson Angel**; account coordinator: **Victoria DeWolfe**; CD: **Matthew Allen**; copywriter: **John Smith**; ADs: **Jeff Abracen, Eric Miller**; prodco: **Sparks**; director: **Paul Santana**



WHISTLER FILM FEST MESSES WITH HOLLYWOOD

The Whistler Film Festival (WFF) is doing its best to be unpredictable. It recently launched the final stage of a campaign aiming to entice film buffs to make the event a regular stop on their festival circuit by touting films that differ from the Hollywood norm.

Three full film trailers featuring the campaign tagline “Prepare for the unexpected” were produced by Vancouver-based Dare, which began working with Whistler this year. The clips start off in typical Hollywood fashion, but then offer viewers unexpected endings. One mines familiar kids’ animated-feature-film ground, with a prince climbing a tower to reach a princess. As it turns out, he’s not there to rescue her, but to inform her he doesn’t have the drug money he owes. The princess doesn’t take the news well.

“Independent film festival fans want to see new, independent films,” says Rob Sweetman, ECD, Dare. “Our strategy was to position the Whistler Film Festival as far from the mainstream [as possible].”

The trailers have been airing in Whistler hotel rooms with 30-second versions running on various B.C. TV stations. Beyond the trailers, there are OOH executions featuring unexpected stories in unusual places, like on rezoning and condo construction signs, as well as DM pieces in pizza flyers, fax messages and stories posted online on sites like Craigslist and Kijiji. People were also asked to write their own unexpected plot ideas for fictional movie posters via Flickr and Twitter for a chance to win gold festival passes.

The earlier stage of the campaign featured print and online ads in film industry publications.

advertiser: **Whistler Film Festival**
agency: **Dare, Vancouver**
CDs: **Bryan Collins, Rob Sweetman**
copywriter: **Mia Thomsett**
AD: **Rob Sweetman**
producer: **Mike Hasinoff**
account supervisor: **Tamara Bennett**

BY JONATHAN PAUL

THE WORD ON WIND'S MANIFESTO

Wind Mobile recently unveiled a platform and manifesto from new AOR MacLaren McCann.

The effort aims to bring Wind back to its core customer-powered DNA – hence the tagline “That’s the power of Wind” – and help it move into the second phase of its evolution. Seeing itself as a challenger

brand no longer, Wind is positioning itself to play on the same stage as the big three Canadian telecom companies, says Denise Wong, VP/GM, MacLaren McCann.

The effort includes print, radio, TV, online, billboard, cinema and in-store advertising with a manifesto pledging to listen to “what works for Canada’s wireless customers and even more carefully to what doesn’t.”

Testimonials sourced from Wind’s customer service department and online community are being used to drive activations and sales.

We asked **Matt Cammaert**, president, Cheil Canada, and strategic consultant **Doug Hawe**, former director, consumer marketing communications and social media strategist at Microsoft Advertising, to weigh in on the new push.



Is this the right tack for Wind if it no longer sees itself as a challenger brand?

Hawe: This campaign still positions Wind as a challenger brand. If you are not the market leader, by default, you are a challenger brand. What I like about this is it differentiates Wind by acknowledging the consumer’s points of frustration, but also offering up a product solution.



Cammaert: Separating themselves from the other challenger brands (Virgin, Public, etc.) and the big three flanker brands (Koodo, Fido, etc.) is sound. However, Canadians pay a premium for the big three;

they take comfort in their size and dependability. If you want to gain share, you need to feel and act like the big players while still standing for something they don’t, and of course have the

network to support the “talk.” The “Power of Wind” campaign feels much more grown up, yet it’s not differentiating enough.



What could they have done differently?

Hawe: It is not clear to me the role social media played. I like the “by the people for the people” grassroots potential, but Wind does not come right out and say, “Hey, we asked you what you wanted, this is what you told us and these are now the offerings we can provide.”

If Wind took those steps they could have given it more prominence. Then the consumer would see Wind is actually engaged in real two-way conversations, that it leverages social media to build relationships and that if you engage with Wind you can have a say in your future offerings.

Cammaert: Tactically, I think the use of testimonials in this category will be received by consumers as contrived. That said, an effective

social strategy that utilizes the premise of testimonial could help the perceived legitimacy.

What should they do next?

Hawe: Embrace open genuine dialogue in social media, create new fans and build relationships based on honest timely communication.

Cammaert: The wireless category is begging for someone to stand out and truly represent something – a human element. While the new Wind campaign is attempting to get closer to this, they have a steep mountain to climb in order to resonate with the apathetic Canadian telco consumer.



You're not only 30,
you're also three 10's.

Happy Anniversary
Media Experts.



From your partners at



▶▶ FUTURE SHOP

Media Experts celebrates XXX

BY JONATHAN PAUL

As Canada's oldest indie media agency hits 30, *strategy* takes a look at what it took to navigate the last three decades in media

At a late-November soiree in Toronto's Distillery District, industry execs gathered to celebrate the "XXX Anniversary" of Canada's oldest privately owned media agency, Media Experts. As Mark Sherman – the founder and executive chairman who's overseen its growth to 120 staffers, with offices in Montreal, Toronto and Vancouver and annual billings over \$300 million – addressed his guests, he described the 30-year journey as one of relationships, determination and the power of a collective where the whole is greater than the sum of its parts.

That's helped the agency stay ahead of the changes in the increasingly transformative, and competitive, Canadian media landscape. Here's a decade-by-decade look at Media Experts' trajectory.

THE '80S

While working at CHOM-FM in Montreal, where he started his career, Sherman saw an opportunity. After moving into the sales department, working with clients focused solely on the creative message, he identified a need in terms of specialization and concentration on media and ROI.

"Media represented about 90% of an advertiser's expenditure, yet was only a very small portion of the agency presentation and its overall bandwidth," says Sherman.

He promptly left his job in radio to enter the media-buying business, opening an office of three people in November 1981 in



Mark Sherman addresses the crowd at Media Experts' "XXX" party in Toronto.

partnership with Media Specialists, a fledgling Toronto-based shop, started by three former employees of Media Buying Services, the first independent media buying company in North America. It was an act of rebellion, says Sherman, immediately labelling the venture as a maverick agency.

"Giving a shit about media was an innovation in the '80s, and that incorporated strategic planning and hard-nosed, passionate negotiation," he says.

Sherman understood the importance of technology in fostering innovation, now a hallmark for the agency, he says. He also came to realize the advantage that tech acumen provided a small firm competing with Goliaths. In 1984 he bought a modem and discovered Compuserve, an online service that provided access to almost instantaneous information to help support customers. The modem also connected the shop to Telmar, allowing it to perform its own

reach/frequency runs, receiving results within minutes.

In 1987, when Sherman assumed control of the company after buying out his partners, changing the name to Media Experts, the first thing he did was install Adtraq, an ad management system that had started to be deployed by the country's biggest agencies. "We knew then that to compete, we'd have to offer all the same tools and more, but bring a different level of passion and client service," he says.

In 1987 the agency's tech focus helped promote CTV affiliate CFCF-12's 6 p.m. *News Pulse* show by taking advantage of its then-novel modem purchase. Realizing analog sound could be converted into a digital file and sent places in minutes over the telephone line, the agency helped the station turn over a radio promo in less than half an hour that would be aired on all six Montreal English-language radio stations, every 15 minutes until 6 p.m.

THE '90S

The '90s saw the big full-service agencies start spinning out their media departments into free-standing media service entities. Many of Media Experts' independent competitors were bought out by big holding companies, but Sherman stayed fast to his vision.

"We're fiercely independent and we believe that is a competitive advantage," says Sherman.

By remaining independent and relatively small, Media Experts got the jump on media agnosticism.

"We always had to find a way of making small investments go further," he says. "We often dealt with advertisers who couldn't afford the price of entry [into TV], so we became adept in all types of media."

Cross-media savvy resulted in efforts like an OOH campaign for CFCF-12 during the early part of the decade. To build awareness with francophone viewers, Media Experts turned Montreal streets

into Hollywood's sunset strip by buying every superboard in town. Featuring 20 primetime hits, each was unique.

"It was the biggest superboard buy of its kind as we were using out-of-home as a domination medium instead of a support medium, something quite unusual in those days," says Sherman.

Back then, he explains, superboards and spectaculars were hand-painted, which was why when the painters went on strike, Media Experts' massive billboard buy was in peril. That is, until he quipped that they should be able to use an inkjet printer.

A couple of days later Mediacom (now CBS outdoor) found a giant printer in the U.S. and Media Experts became the first in Canada to use inkjet printing in OOH. It's since become the standard.

The decade also saw Media Experts land some of its largest clients. In 1993, it helped Sega Canada introduce Canadian gamers to the Sega Genesis console, allowing the agency to employ its techno



The '90s: Sega character Sonic the Hedgehog poses with Montreal Expos mascot Youppi and the Sherman kids.

know-how. Media Experts began using Lotus 1-2-3 to devise planning models, enabling forecasting and tracking audience delivery across target groups. It also began using MicroBBM, a new tool at the time, to identify unpublished TV audience skews inside the two- to 11-year-old target.

30 is the new A25-54

Congratulations Media Experts on your 30th Birthday.

SHAW PREMIUM AUDIENCE NETWORK

Global

HGTV

SHOW CASE

food network

slice MY VICE IS SLICE

HISTORY TELEVISION

MovieTime

IFC Where all the cool movies go.

FOX SPORTS WORLD

div network

Global reality

ACTION

NATIONAL GEOGRAPHIC CHANNEL

TVTROPOLIS

DejaView

SHOW CASE DiVA

mystery TV

twist TV Life throws curves.

BBC CANADA

SHAW MEDIA

SHAWMEDIA.CA

“Advertising directed towards kids was prohibited in Quebec, so we used this new tool from BBM to isolate programs with high teen and young adult delivery, without ever exceeding the maximum threshold for kid audience.”

The practice allowed Media Experts and Sega to establish a strong competitive advantage over Nintendo in Quebec.

Media Experts also executed another first for Sega, promoting sports titles by executing promotions with Montreal Expos and Toronto Argonauts players. They played videogames against fans during pre-game shows, leveraging the full-colour giant screens in Olympic Stadium in Montreal and the Skydome in Toronto. It was the first time those screens had carried video advertising

purchasing 75% of the billboards, transit shelters and Omni columns in the city’s core and underground. The domination, along with other tactics, helped ensure a successful launch.

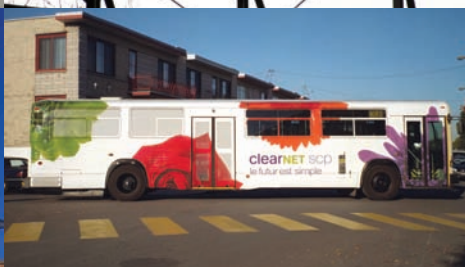
THE TURN OF THE CENTURY 'TIL NOW

After the millennium, everything changed. New platforms began popping up, audience habits began changing and the industry model, says Sherman, stood on its head with the increasing prevalence of digital. The media agnostic identity Media Experts developed in the '90s started paying serious dividends.

It was the start of a two-way conversation between advertisers and consumers. “We’re only just beginning to understand what that echo is that’s

create Xpeto, the first Canadian-built trading desk. It allows the agency to tap into multiple ad networks for real-time bidding, providing benefits in terms of behavioural and niche targeting and pricing.

In marking the 30-year milestone, Sherman says the proudest moment was Media Experts’ collaboration with Toronto-based creative agency Zulu Alpha Kilo on “People for Good,” a multi-platform campaign that aimed to inspire good deeds. Doing good, says Sherman, has always been part of the company’s DNA, and “People for Good” proves that Media Experts aptitude for innovation doesn’t stop with good media. 



Top row: OOH ads executed by Media Experts for the Aldo Group. **Bottom row:** A billboard and bus king arranged by Media Experts for the launch of Clearnet.

with sound and the first time, anywhere, that a Sega videogame had been played on a giant screen in front of thousands of people. Within its first year, Sega Genesis became the leading videogame console in Canada, says Sherman.

“We would often employ OOH at weight levels disproportionate to conventional wisdom,” he says.

That was the launching strategy for Clearnet PCS in Quebec when faced with a competitive environment and a budget dwarfed by competitors. The agency concentrated spending in Montreal, arranging station dominations in all three downtown metro stations and

coming back off the web and [we’re] starting to capture that with social media monitoring,” he says.

In 2009 the agency underwent an operational evolution that would help it master online/offline interplay, dubbed its tradigital approach. It started with the establishment of a robust digital practice, headed by Robert Jenkyn, VP, digital solutions, who joined the agency in March 2006. Tradigital reorganization saw digital people move into traditional roles and vice versa. By continuing to cross-pollinate, Sherman’s aim is to create a new breed of media executive.

The agency’s digital focus led it to

MILESTONES

- 1981** Mike’s Submarines and Pantorama are the first clients to sign on.
- 1982** Jordache Jeans joins the fold.
- 1984** Le Groupe Aldo comes aboard.
- 1987** The name is changed to Media Experts.
- 1993** Sega of Canada hires the agency for Genesis media launch.
- 1994** Reitmans Canada becomes a client.
- 1996** The first telecom win is Clearnet’s media business. The Toronto office opens.
- 2000** Telus Consumer Solutions signs on.
- 2005** WestJet comes aboard as its first airline.
- 2006** The Vancouver office opens.
- 2007** Media Experts wins Best Buy and Future Shop’s media biz.
- 2009** A BMW win adds big auto to the client list.
- 2010** It lands the massive Bell Canada biz.
- 2011** The agency wins the Virgin Mobile Canada account and Media Silver at *strategy’s* Agency of the Year Awards, while Mark Sherman ties for Media Director of the Year honours.



KEEPING UP WITH THE FEMALE CONSUMER

How savvy marketers are connecting with increasingly powerful Canadian women

It is no secret that today's women wear many hats, from breadwinner to bread baker and everything in between. Along with these responsibilities comes power, and quite a lot of it. Canadian women influence the bulk of household purchase decisions in the country, making them an attractive target for marketers across all categories – even those that have traditionally skewed towards a male audience.

Of course, this is nothing new. Marketers have been trying to figure out what women want for quite some time now. However, women have changed over the past few years. Their wants and needs have shifted following the recession, and their behaviours and media consumption habits have evolved along with technological developments.

MasterCard's 2010 MasterIndex of Canadian Women found that the recession has actually helped to empower Canadian women, and embrace their role as the primary decision-maker for everyday household financial decisions. Naturally, the recession has also caused Canadian women to tighten their household budgets, and hone their bargain-hunting skills. The survey found that almost six in ten Canadian women now consider themselves "savers," up from four in ten in 2006. What's more, MasterCard's 2011 MasterIndex of Women and Technology revealed that a significant chunk of modern women on the go would rather give up chocolate and spa treatments than their trusty mobile devices.

These shifting priorities mean that marketers have to refine their tactics in order to resonate with today's savvy female audience. Luckily, Canadian marketers don't have to go it alone. The country is home to a

wealth of companies that specialize in figuring out what women want from brands, including AOL's The Huffington Post Canada, Corus Entertainment and Mom Central Consulting.

Being the Best They Can Be

Women put a lot of pressure on themselves to be superheroes, and as a result they tend to gravitate towards content that helps them be better at, well, everything. This quest for excellence extends to which ads attract their attention. "The underlying message of the ad has to help them be the best that they can be," says Rashida Jeeva, general manager of Toronto-based Huffington Post Canada.

For instance, if a reader is hunting for recipes on The Huffington Post that will make her holiday dinner the best ever, any ads that hope to lure her away momentarily had better offer something that will help her reach her goal. Jeeva says The Huffington Post can even help advertisers take their marketing efforts to the next level when it comes to engaging readers by offering them sponsored blog post opportunities.

That means that if a financial institution wants to raise awareness about its mortgage products, it could have one of its mortgage experts write a blog post about fixed versus variable rates. "It's engaging the reader because it's content," says Jeeva. "We're able to drive traffic back to the blogger's site." She points out that the site is very transparent about which posts are sponsored – any sponsored content is clearly marked as such, while at the same time providing helpful content. In some cases, the sponsored posts are even promoted on a property's



LIVING

With some of the most robust Style, Healthy Living, Parenting, Food, Relationships and Women's content online, we can tell you what everyone's talking about. Canadian women go to HuffPost Lifestyle sites to get it all: features, info, how-tos, entertainment and reviews. They come for the trusted news and stay for the conversation. They're engaged, thanks to top-notch journalism, high-profile contributors and built-in social features. Our audience is informed, well-educated, discerning and dedicated. The Huffington Post Lifestyle is a life well lived.

HUFFPOST LIVING

CANADA 



& STYLE

Where Conversations Happen...



For advertising opportunities,
call your AOL sales representative
at 416.263.8115

HUFFPOST STYLE

CANADA 

AOL Canada/ The Huffington Post Canada

AOL Canada's lifestyle properties are a trusted source of news and information for Canadian women. Women are particularly drawn to The Huffington Post verticals such as Living, Women, Food, Kitchen Daily, Divorce, Weddings, Green, Parents and the newly launched Style. Its audience continues to grow significantly month-over-month. In fact, in October the Canadian AOL Lifestyle properties attracted almost 1.4 million unique visitors, up 14% over the previous month.

This audience tends to be relatively affluent: 51% of the female audience for AOL's lifestyle properties has a household income of \$75,000 and above. AOL's typical female reader is primarily urban, university-educated, single and married, moderately tech-savvy, brand-loyal, consumes news and is a mobile user.

Audiences flock to AOL's sites for the trusted Canadian content, and stay for the conversation facilitated by The Huffington Post's extensive integrated social media capabilities. Visitors can instantly interact with social media components such as Twitter and Facebook on the same page they're reading an article, as well as additional engagement tools such as polls and comments. Women see themselves reflected across all of the lifestyle verticals, which keeps them coming back.

AOL delivers a highly engaged female audience that's incredibly appealing to advertisers. Its sales team works closely with advertisers to help them tap into customized ad opportunities across all of the AOL and The Huffington Post properties in Canada.

Source: comScore, Inc., Total Canada, Home and Work, October 2011



Naturally, there are many segments within the female demographic, and each segment has its own specific needs and goals. Moms, for example, are hyper-focused on being the best moms that they can be, and they lean on multiple resources for information and help. "There's a difference between moms and women," explains Kathryn Easter, co-managing director of Toronto-based Mom Central, which has cultivated a network of 500 Canadian bloggers and a panel of 40,000 moms. "Moms are spending more time with social media. They naturally want to connect with each other."

Mom Central has found that moms trust advice from each other more than any other source. In fact, moms are often skeptical of content produced by marketers. With this insight in mind, Mom Central helps connect brands and moms, and ultimately turn moms into brand ambassadors. Of course, moms aren't going to talk up your brand simply because you ask them to – they have to be convinced that you're offering something of value, whether it be a product, service, experience or even information. "What we spend the most time on is the 'so what,'" says Mom Central co-managing director Cora Brady. "What's the value, what's in it for me, how does this provide a solution."

This desire for solutions, advice and information is universal across the bulk of the female demographic. Women aspire to better themselves, and are drawn to content, messaging and even role models that inspire them to grow. The fact that The Huffington Post was founded by a powerful woman that many women aspire to be like, Arianna Huffington, may be one of the reasons The Huffington Post has been so successful at attracting an engaged female audience. "Arianna's motto is to live fearlessly," says Jeeva. "We run the type of content that will empower women."

Defying Stereotypes

Even categories that traditionally spoke primarily to men such as alcohol, auto and finance are starting to realize that the incredible purchase influence that women wield can no longer be ignored. "So many categories really see the importance of women and their impact on spending," says Orecchio. Auto company Nissan recently ran a customized campaign on OWN touting its commitment to innovation that resonated with OWN's predominantly female audience. "We have had some great success," says Orecchio.

Throughout the years Corus has had ongoing discussions with Canadian women and gathered seasonal insights with an extensive research series called the W Her Report. The company works closely with advertisers to make sure their campaigns are optimized with best practices. "When it comes to marketing to women, we really feel like we've captured it," says Orecchio. "We understand what drives women." In today's post-recession economy, women's purchase decisions are primarily driven by practicality, one of the key findings of the most recent W Her Report titled The Age of the Rational Consumer. "They want to know that every dollar spent is a dollar spent wisely," says Orecchio. "Advertisers need to focus on the functional benefits without losing the emotional connection."

Playing up a product's functional benefits to women as they're reading about the latest developments in the global economy may counter

main page. To up the engagement factor, bloggers are given the ability to respond directly to commenter's within The Huffington Post's comments section below the post.

Women aren't just going online in search of ways to better themselves. They're tuning in to channels like W Network, W Movies, Cosmopolitan TV and the Oprah Winfrey Network (OWN) to get inspired about everything from home décor to fashion. "We're continuing to reach that rich, niche audience," says Marilyn Orecchio, VP of women's television sales at Toronto-based Corus Entertainment.

OWN does a particularly good job of appealing to women looking for inspirational content. That should come as no surprise, given that one of Oprah's mottos is "Live Your Best Life." This positioning provides an excellent opportunity for advertisers to jump in with their own inspirational messaging. Case in point: The Brick recently ran a customized campaign with executions built by Corus that aimed to inspire New Canadians, moms and young women starting out fresh. "They were able to create a really strong connection with the network under this umbrella of inspiration," explains Orecchio.

At Corus Entertainment, we get women. **All women.**

That's why we've developed four distinct networks that cater to the changing mindsets of women 18-64. Using insights from our W Her Report, each network offers a unique programming environment with entertaining and relevant content.



W Network offers a distinctive program schedule, complete with big personalities and high stakes stories, delivering everything from box office, Hollywood hits and popular dramas to homegrown programs.



COSMOPOLITAN TV

With a lineup of red hot reality shows, sizzling dramas and star-studded movies, CosmoTV is the ultimate guilty pleasure for Cosmo girls.



From romance to comedy, and thrillers to mysteries, W Movies, the 24/7 movie channel, gives women constant access to the movies they love to watch.



Oprah brings *live your best life* television right to your living room! Get ready to be inspired with great new series, featuring Oprah herself and her celebrity friends.

To work with the Marketing to Women Experts,
call Marilyn Orecchio at 416-479-6340 or
email Marilyn.Orecchio@corusent.com.



corusgetswomen.com

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HuffPost Living Feature

conventional wisdom about how to market to women. “Advertisers used to believe that women’s magazines were the only place to reach women,” says Jeeva. “As The Huffington Post has shown, that’s not the case. You just have to know where they are. We know where they are.”

Where women are has become quite diverse. While they are still looking up recipes and style news across The Huffington Post’s robust lifestyle properties such as Living, Women, Food, Kitchen Daily,

Weddings, Divorce, Green and Style, they’re also brushing up on financial news and auto reviews on sites like HuffPost Canada Business and AutoBlog (ca.autoblog.com). “Women want to know what their investment portfolios are like. They want to know about car safety,” says Jeeva.

Women are even tapping into their techy sides. “New web technologies have enabled behaviours for women that didn’t exist before,” explains Jeeva. “Women are watching videos, photo-sharing. And now people feel more comfortable going online and blogging.”

Corus Entertainment

Corus Entertainment Inc.’s Women’s Specialty channels reach 7.3 million women every month with four strong female-focused properties, including W Network, Cosmo-politan TV, OWN: Oprah Winfrey Network (Canada) and W Movies. Corus has developed these four distinctive networks to cater to the changing mindsets of women 18-54, from a carefree Cosmo girl to a busy W woman or an OWN woman looking to live her best life.

Corus excels at resonating with Canadian women by identifying consumer insights based on the seasonal W Her Report. With more than 50 reports in the vault and insights from the economic downturn to retail rituals to dating, the W Her Report helps advertisers target campaigns that resonate with the valuable female demographic. This year’s W Her Report: Age of the Rational Consumer, unearthed a wealth of actionable insights for Corus’ advertisers to leverage, including that brands must still connect with women on an emotional level.

Based on W Her Report insights, Corus has developed a roster of hit shows on W Network including *Love It or List It* and *Property Brothers* and will be launching new original programming in January on OWN with *Million Dollar Neighbourhood* and *Gastown Gamble*.

W Network’s hit real estate/renovation show *The Property Brothers*.



Mom Central has also found that women today – and moms in particular – are embracing their inner geek and logging more and more hours in cyberspace. “Moms are spending more time online across all groups. They’re spending more time online than teens,” says Easter. “Advertisers are saying ‘how are they spending over six hours a day online, I thought moms were busy?’ The internet is a tool in their everyday life. For brands, that’s so important to recognize.”

Cheerios is an example of a brand that has tapped into this insight. It recruited Mom Central to help it beef up its social media presence, particularly surrounding the topic of first foods for babies. Mom Central deployed its social media listening skills, to discover where Canadian moms were most likely to share their stories. They wound up approaching the site BabyCenter Canada about building a First Foods Section sponsored by Cheerios. “Social media listening can lead to interesting tactics,” says Brady. “The program did well in search. Cheerios started to come up in first foods searches.”

Even as women become more tech savvy, they’re still consuming traditional media, too. “You have to make sure that you have the right mix of traditional and non-traditional media,” says Easter. “We see that TV leads in terms of awareness.” That’s a finding that Orecchio can confirm. “It is a fragmented environment, but television continues to be one of the best ways to reach women,” she says. “Specialty TV has been growing year over year.” In spite of all the fears that consumers are PVR’ing their favourite programs and fast-forwarding the commercials, Orecchio reports that specialty television is still typically watched live.

What Women *Don’t* Want

It doesn’t take deep market research to know that running images of scantily clad young co-eds probably isn’t the best way to resonate with a strong female target. However, there are plenty of subtle missteps marketers may be surprised to learn which turn-off the fairer demographic. “In a world where women are so stretched, they have a lot of stress and guilt,” says Orecchio. “You never want to trip the guilt wire. Women are their own harshest critics.” In other words, make sure you’re presenting a solution, instead of trying to shame them into buying your product.

Women also appreciate it when advertisers address their specific needs, rather than addressing women as one big homogenous group. That’s why Corus recently crafted a customized campaign for skin care brand Bioré that provided different tips each day of the week, linking different skin care needs to specific Bioré SKUs. “When you have multiple SKUs, you have multiple needs,” says Orecchio, adding that the 15-second spots ran on Cosmo and W to reach both younger and older-skewing segments. “There was a great lift in awareness. That’s a huge win for our client.”

Marketers would also be wise to avoid obvious “me-too” executions, since women will see right through them. “A lot of brands are on Facebook, but that doesn’t mean that you need to be,” says Brady. If it doesn’t make sense for your brand to be on Facebook, don’t slap together a Facebook page just to keep up with the Joneses. It won’t feel authentic, and you run the risk of alienating your savvy target. A better approach may be to invest in cultivating brand ambassadors who can give you a more authentic voice online. It will likely take longer

than creating a Facebook page, but the payoff will make it worthwhile. "Moms trust other moms," says Easter. "You need to get moms talking for you."

Another big no-no is talking down to women. "You can be critical, but you can't be rude or vulgar," Jeeva explains. She adds that a nasty comments section can also scare off women. "That's where a lot of websites fall down. Even reputable media organizations don't invest in this. The thing that differentiates us is the type of content and engagement we have is very clean." That's why AOL and The Huffington Post have invested in technology that vets comments through an automated filter, as well as an actual person who weeds out profanity.

The Ongoing Evolution

As the MasterIndex studies show, women's priorities and goals can shift in a relatively short amount of time. That means marketers aiming to resonate with this incredibly valuable audience have to be constantly on their toes. After all, who could have predicted even 15 years ago that women would be willing to give up chocolate in favour of a tiny slab of plastic that can make phone calls and surf the Web?

One thing hasn't changed, though. Women still crave social interaction with each other, and turn to role models such as Oprah Winfrey, Arianna Huffington and fellow moms for guidance. With that basic insight in mind – along with a lot of help from savvy media partners – figuring out what exactly women want is that much easier. •



Mom Central Canada

Insight + Influence. Mom Central Consulting specializes in helping brands connect with Canadian Moms. Through their proprietary research, Social Media Listening and ongoing trend reports, they're keeping tabs on moms and helping clients develop strategies to reach this sought after target, both online and off. The company boasts a network of over 500 Canadian mom bloggers, as well as a panel of 40,000 moms across the country. Mom Central works closely with many of Canada's leading brands and agencies to help get moms talking about their products.

Led in Canada by Cora Brady and Kathryn Easter, Mom Central Consulting focuses on launching passionate brand advocates across multiple categories to increase brand awareness, ignite brand enthusiasts, generate trial and drive to retail. Mom Central Consulting has offices in Boston, New York, Chicago and Toronto.

..... Cora Brady and Kathryn Easter of Mom Central Consulting host the Canadian Embassy party at BlogHer in San Diego.

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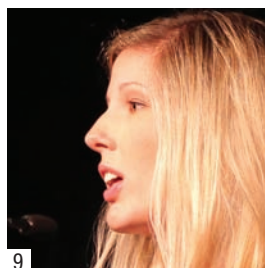


3

Agency of the Year 2011, held Nov. 10 at 99 Sudbury, was *strategy*'s biggest yet, with a sold-out crowd, a celebrity guest (UFC champion Georges St-Pierre) and a brand new award to hand out. Digital Agency of the Year winners joined their creative and media counterparts on stage, along with Brand of the Year winners and plenty of hijinks courtesy of a few interactive AOY shortlist videos. In the end, BBDO took top AOY honours with Proximity and MediaCom also nabbing Golds in their respective categories. And what a victory party it was!



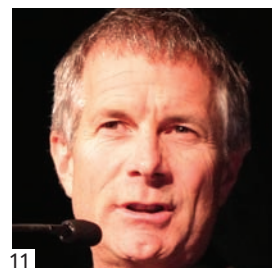
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12



7

1. **Georges St-Pierre**, UFC champion and celeb Brand of the Year | 2. **Mary Maddever**, executive editor of *strategy*, and **Judy John**, CEO & CCO, Leo Burnett | 3. **Gerry Frascione**, president & CEO, BBDO North America, hit the podium four times | 4. **Russell Goldstein**, executive publisher of *strategy*, with BIG winners ECD **Darren Clarke**, CCO **Steve Mykolyn** and CD **Nathan Monteith** of Taxi | 5. **Frascione** and the BBDO team accept their Gold AOY award | 6. MediaCom president **Jamie Edwards** (third from left) and his team accept MAOY Gold from **Andrew Saunders** (third from right), VP advertising sales, the *Globe and Mail* | 7. **Kitgut Stringband** provided pre-show entertainment | 8-11. Brand of the Year winners **Jim Little**, chief brand and communications officer, RBC (the overall winner); **Lindsay Cook**, director of marketing, Joe Fresh; **Mackenzie Davison**, director of chocolate and candy marketing, Kraft Canada; **Claude Foisy**, VP, brand and interactive media, Vidéotron | 12. **Maddever** with AOY Bronze winners **Mykolyn**, ECD of Taxi 2 **Lance Martin** and **Clarke** | 13. **Hilary Lloyd**, deputy marketing manager, Ikea Canada with the night's host, **Fiona Stevenson**, category brand manager, P&G | 14. John St. partners CD **Stephen Jurisic**, strategic planning director **Emily Bain** and president **Arthur Fleischmann** accept Digital Agency of the Year Bronze. | 15. Hip-hop dancers performed during **Leo Burnett's** rap-themed shortlist video | 16. SVP/ ECD **John Gagné** (centre) and the Proximity team accept Digital Agency of the Year Gold.



15



16

The rise (and fall) of the media shop

Creative agencies really miss us. And I miss creative agencies

BY LAUREN RICHARDS

The advent of the independent media agency in Canada happened a long time ago – amazingly enough, it's been over 40 years.

Media Buying Services (MBS), now owned by MediaCom, was the first of its kind in Canada. In fact, it is recognized as the first independent media management company in the world. Harrison, Young, Pesonen and Newell, commonly referred to as HYP&N and then HYP(E) and now PHD (as they sold to the Omnicom Network), came 10 years later, at which point the full-service agencies really started to fret.

These specialist shops were making waves and winning business. They may have even seemed more advanced in their thinking because they were in control of their own destiny. The head of the full-service agency wasn't in charge, they were.

The media director was not typically an outspoken leader or visionary, as they were often in the background behind the CEO, the creative director and the head of account services. They, and the media product, were relegated

to behind-the-scenes status and were underfunded and underappreciated.

So, although the media heads weren't always the most obvious leaders, they sought independence from the mother ship in order to competitively seek independent media business and get the

funding they needed to grow. Clients could now easily separate media from the creative assignment and media shops wanted the flexibility to compete for that revenue. Thus, they began to strike out on their own, sometimes just to a different floor, but operationally, much further afield.

This independence strengthened media in many ways – initially attracting an entrepreneurial mindset, and providing funding for proprietary tools and better salaries. But it also

AS MEDIA PROFESSIONALS GAINED STRENGTH AND CONFIDENCE... MANY WORKED VERY INDEPENDENTLY OF CREATIVE AGENCIES, ALMOST BEHAVING LIKE COLLABORATION WAS FOR THE WEAK-MINDED

hurt the media product. As media professionals gained strength and confidence in their channel knowledge and negotiation leverage, many worked very independently of creative agencies, almost behaving like collaboration was for the weak-minded.

This approach, combined with a lack of courage of conviction and differentiation, often results in taking any business at any cost, and is damaging the industry to no end.

Although these media arms are still connected financially to their creative brethren via their umbrella network, you'd often never know it. A lot of network-related media shops and creative agencies have no relationship, poor relationships or, dare I say, hostile relationships. And the independent creative agencies that have been

flourishing in Canada for decades also have a hard time partnering with many of these media companies, as they aren't inherent collaborators, perhaps a residual culture quirk from cutting the apron strings with their creative parent shops.

It's become a huge barrier to realizing the full potential of projects, people and performance, because at the heart of great communication is collaboration.

So, although the full service agency model has been under attack for decades, many of the best creative agencies are more than creative agencies. Crispin, Wieden and Deutsch have offered media services from the beginning, and continue to do so, at the very least to guide and populate their ideation and messaging. And the strength of Cossette for decades was certainly the total sum of its parts.

Interestingly enough, most of our Canadian creative shops, even many of those connected to media agencies, have been embedding channel planning expertise for years to best navigate our ever-increasing communication options and ever increasingly connected consumer.

These senior level strategic thinkers usually come from media agencies and are often the best and the brightest. They're secure enough to collaborate and want to be more closely connected to the messaging to make a bigger difference. They're also often providing the innovation and high-level insight.

Media companies and holding companies should really take note because forward-thinking media innovation is increasingly being provided by the creative agencies (as well as media sellers) versus the media agencies themselves. Just look at who wins the Cannes Media Lions.



LAUREN RICHARDS

is a Toronto-based communications consultant, and has held the CEO position at both network and indie media agencies in Canada. Email lauren.richards.tor@gmail.com



Swimming with black swans

BY DEAN BLACK

In times of great uncertainty, only the great can differentiate. True or false?

A media client of ours asked a very interesting (and psychologically insightful) question the other day: is the marketing and media business in the midst of a black swan event? How you and your agency answer this question will become increasingly important in 2012.

In his book *The Black Swan*, writer Nassim Nicholas Taleb theorized that a black swan was a surprise event with a major impact, which is later rationalized in hindsight as if it could've been expected. Almost all major discoveries, events and artistic accomplishments could be considered black swans, according to Taleb, from the rise of the internet to the Sept. 11 attacks.

Having "travelled" together for more than 10 years, our client and our team immediately hit on the idea that the current marketing and media climate wasn't just one black swan but a whole bevy of them.

Focusing on just the last two years, it's possible to suggest our current era is a confluence of multiple events. (Hell, throw in the world financial crisis and maybe the analogy is a perfect storm.) These events include the explosion of screens and

proprietary platforms; walled eco-systems, marketplaces and communities; the distribution of consumers' time across digital touchpoints; and the realization of the empowered consumer (reader/viewer/

gamer/buyer, publisher/producer, moderator/curator).

THESE SWANS THROW PUNCHES

In an effort to keep up with the sudden change, brands are scrambling to acquire fans and friends without necessarily understanding what being a "fan" and "friend" means to their consumer.

Another impact is wholesale redefining of media channels. The idea of day-part has transmuted to encompass what screen your target is looking at when, and with what level of engagement. For instance, print is a low-tech screen with high engagement.

And PR, media and ad pundits suggesting that brands become media unto themselves, or more simply content producers, to satisfy consumers' newfound need for engagement have truly blurred the line around who does what. (I love the recent chatter about how newspaper sales teams must reorganize themselves as digital agencies and media buying agencies must become content providers and marketers.)

Uncertainty in the planning and decision-making cycles is shortening the media-buying cycle to create spot markets in almost all the traditional media (RFP responses in 48 hours. "Can't move that fast? Fine, we'll just move the dollars online!").

Finally, our friends the bean counters (you remember, the guys that gutted marketing departments in the '90s) are either flummoxed or paralyzed by the fact that no one can give them an ROI calculation until after running the integrated social promotion, digital magazine, TV, print campaign and CRM initiative that the CEO wants to do for half of last year's budget.

KILL THE SWAN

So, without going all Confucius-like on you, opportunity exists in every crisis and our industry is smart, nimble and creative enough to develop new models to adapt to what many believe will be a new economy – starting now.

Differentiating in this environment will require you to:

- Change your perspective as fast as the consumer changes theirs.
- Pay detailed attention to changes in consumer behaviour and attitude; research and monitor more thoroughly and often by leveraging social media.
- Adopt new tech that is right for the consumer's experience as it relates to your objectives, rather than just right for your objectives.
- Assemble the team to write bitchin' business cases in short cycles. Remember who your partners are and work with them to get better information faster.
- Embrace all your media and agency partners and learn about their businesses to determine what makes them successful. Remember they are the experts and have a lot to teach you about both content creation and platforms.
- Experiment economically, fearlessly and quickly to measure success and failure because this info will help change perspectives (remember black swans are a surprise, but also opportunities for those in the know).

Most importantly, focus on creating solutions to the impact of black swans rather than on rationalizing them – you will find you have more energy than you have today. And you may also find your USP. You're going to need it.



DEAN BLACK is president & CEO of Toronto-based BLACK and BLACKdigital.

WHEN I SAY CORN NUTS WHAT COMES TO MIND?

THE FOCUS GROUP APPROVED WAY TO CELEBRATE WINNING
MARKETER OF THE YEAR FOR THE RESPONSIBLE MARKETER

1

HOW SHOULD THE CEO'S CELEBRATION SPEECH BEGIN?

- 66%** Congratulations on a fine team effort.
- 12%** Go shorty, it's your birthday.
- 19%** Sorry, I can't hear you over my Marketer of the Year Award.
- 3%** We're the shit, bitches.



2

IF YOU WERE CHOOSING THE VENUE, WHERE WOULD IT BE?

- A** Restaurant ★ ★ ★ ★ ★ ★ ★ ★
- B** Museum ★ ★
- C** Chuck E. Cheese's ★ ★ ★ ★ ★ ★ ★
- D** Parking lot of 7/11 ★
- E** Monster truck rally ★ ★ ★
- F** Al's Exotic Dancing off Hwy 9 ★



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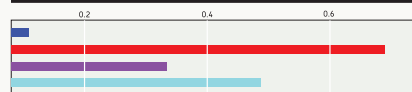
PARTICIPANTS WHO'VE ATTENDED CORPORATE FUNCTIONS MOST COMMONLY EXPERIENCE:



- A** Being jealous of the boss' favourite employee
- B** Making small talk with people they can't stand
- C** Getting hit on by the guys in IT
- D** Having sex on the photocopier

4

IN YOUR EXPERIENCE, WHAT ARE SOME OF THE MOST EFFECTIVE WAYS OF ENDING AN EVENING?



- Stopping the music
- Bouncers opening the front door with your face
- Receiving a body cavity search from an officer
- Waking up in a garbage bin



5

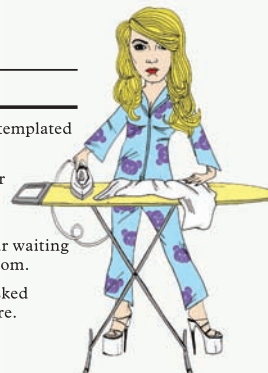
WHAT FAILED IN TESTING AND WHY:

- 1** **BALLOONS** "Don't those wind up in the ocean and kill dolphins?"
- 2** **PARTY HATS** "What if it cuts off the circulation to your brain?"
- 3** **CHAMPAGNE** "People have lost an eye because of a cork."
- 4** **RAP MUSIC** "Every time I hear that I lock my car doors."

6

OTHER FINDINGS:

- 2/3 of creative teams have contemplated suicide during focus groups.
- 100% of strippers would rather stay at home than perform at a corporate event.
- 3,457 hours are spent each year waiting to get into the women's bathroom.
- 17: The number of times we asked a question and got a blank stare.



7

WATCH THE ACTUAL FOCUS GROUP FOOTAGE

We asked real people how the Marketer of the Year should celebrate:
www.youtube.com/TheResearchSaidSo

CONGRATULATIONS MARKETERS OF THE YEAR.
We know you love your research.

83%

of participants declined an invitation to this party.

1 in 5

The odds that the focus group session was the best party the participants have ever attended.

Respondents who had heard of BBQ tortilla chips

2%

97%

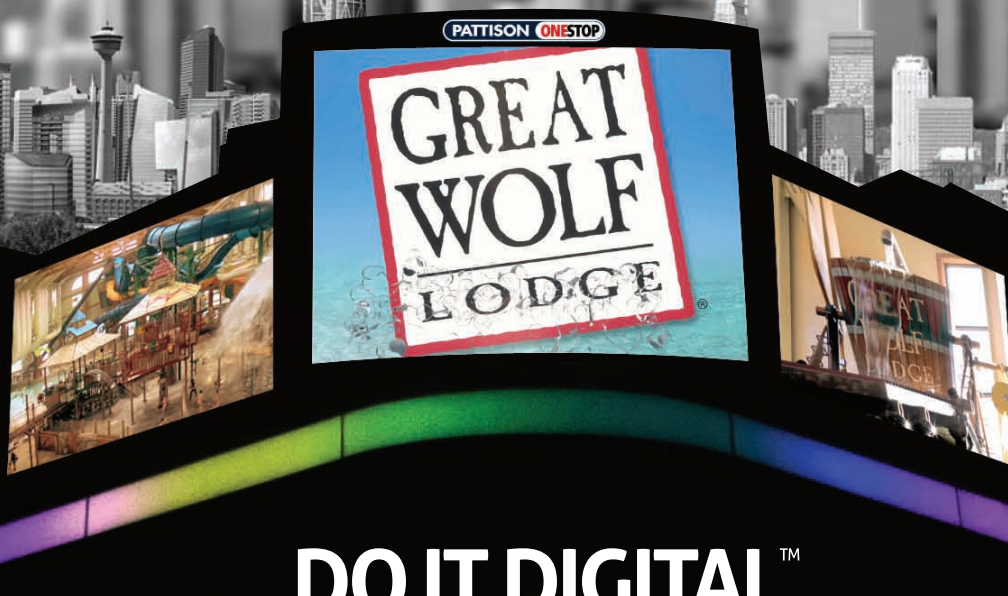
Respondents who had heard of the Marketer of the Year Award



Most participants showed an interest in live entertainment.

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Transit



Malls



Residential



Hotels



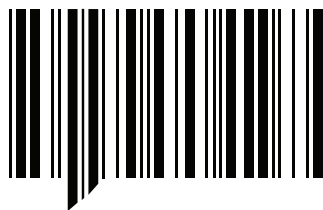
Retail



Office



Outdoor



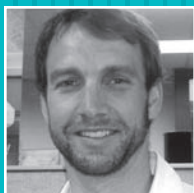
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